

**STORYTELLING IN BRANDING:**  
**THE DIFFERENCE IN BRAND ARCHETYPES**  
**BETWEEN WESTERN AND ASIAN TECH BRANDS**  
**- Based on Carl Jung's 12 Archetypes Model -**

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## Abstract

Why do we feel a certain brand more attractive? Why do some brands have maniac consumers even though the brands' products are not relatively outstanding from that of competitors? This research tries to answer the questions from the perspective of brand storytelling. More specifically, brand archetype in brand storytelling. The research will answer the following three research questions. Why is storytelling important in brand identity? How do brands develop brand storytelling? How do Western and Asian tech brand archetypes different in cultural context? The aim of this study is to find the difference in brand archetypes between Western and Asian brands.

Brand storytelling reflects the brand value and can create an emotional bonding with the consumers. Like a traditional storytelling, branding storytelling has a main character that delivers the brand value. This is called brand archetype. When the brand archetype meets consumer's unconscious desire or an ideal self, the brand becomes iconic.

Using Carl Jung's (1938) 12-archetype model which later developed by Pearson (2002) for business purpose, this thesis examines brand archetypes of 7 international tech brands. By conducting multiple case studies of 4 Western tech brand and 3 Asian tech brands, this paper defines the cultural influence in brand archetype. As a result, Western tech brands tend to have archetypes that pursue independence, control, and daily enjoyment. Asian tech brands' archetype on the other hand, showed that they prefer to belong to a group, manage and implement the existing system.

The result supports the reasoning that brand archetype is influenced by cultural norm and brands from similar cultural backgrounds have archetypes that share underlying attributes of archetypes. The finding of this research can further developed to enhance understanding of emotional branding and global marketing strategy.

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**Key words:** Emotional Branding, Storytelling, Brand Personality, Brand Archetype

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# 1. INTRODUCTION

## 1.1 Background

“Human memory is story-based,” Schank concluded in his research *Knowledge and Memory* that story psychologically affects human brain and it reformates the knowledge. The power of story is well understood throughout our history, and story is used in many areas such as education, politics, medical care, culture, art, and more. In business research, many scholars are spotlighting the topic of storytelling as a tool to differentiate the brand identity. Increasing number of companies has realized the value of stories and they attempt to combine compelling story with the brand identity.

In 2014, I studied in ESADE business school as a double degree program. One day during the course called *Managing and Implementing Innovation*, we were having a class discussion about Samsung Electronics. The professor was very enthusiastic about Samsung Electronics and he was looking for students that support up his opinions. I sat in the back row of the classroom and tried my best to pretend I am invisible. I looked around the classroom to see how other students react to the course. 48 students including myself out of 52 students were sitting in the room with their MacBook opened. I personally found this awkward. The professor was explaining for three hours how successfully the brand innovated their products in the classroom where 95% of students were using Apple computer and rest of them was using either Sony or was without the laptop. When the free discussion started, some students raised their voice to argue Samsung is not an innovative company, but rather it is an imitation of Apple. With no surprise, the discussion continued with the new topic about how Apple has opened up the new era of technology market with its innovative brand strategy. It was clear that dominant number of students viewed Apple as a brand that lives in our daily lives as a hero where as Samsung, still the second biggest tech company in the world, as a copycat of the other one. While sitting in the classroom, one big question mark arose in my mind. Why does a mac guy represent a cool and professional person when Samsung does not even have a term to call its users such as a galaxy guy? One thing that was clear from the class discussion

and in our daily conversation is that Apple fans not only talk about the Apple products but they also talk about the history and the founder of the brand. We meet Apple as a story that one hero, Steve Jobs changing the world by thinking different. Apple's story invites the users to become part of the brand, and be creative and live progressive life.

For 25 years, this is what Apple marketer was aiming for: making users to tell a story about their brand. Apple's dominance on its story started from the legendary *1984* super bowl advertisement. In the advertisement, group of drab people get brain washed through a screen in which big brother forces unification of the thoughts. A female athlete appears from the back of the auditorium and crashes the screen with a hammer. Its tagline "why 1984 won't be like 1984" threw a strong and clear message to the audience: a creative rebel would start to rule the world. After making a huge buzz by this advertisement, Apple attempted another movement by "Think different" campaign. With a portraits of world's well known figures such as Einstein, Gandhi, and Bob Dylan, Apple threw a message that world's most famous rebels are the ones who resist to follow the social norm but to create new path by thinking differently. Apple promoted its brand by telling a compelling story that consumer wanted to experience, along with the journey of Steve Jobs who became an iconic figure of these advertisements.

This example, communicating its brand by telling a compelling story is what many other brands are attempting to accomplish through their marketing strategy. Consequently, there has been increasing number of companies searching for contents to build their own brand stories that best represent company value and their products. Story used as a marketing tool gives an emotional connection between brand and customers. Storytelling in marketing is a format that brands can use to communicate with consumers by both unconscious and conscious level (Woodside and Miller 2008). Well-told brand stories appear to have fascinated consumers and increase quality of brand experience. Brand experience can be defined as sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli that are part of brand's design and identity, packing, communications, and environment (Brakus et al. 2009). According to Holt (2004), iconic brands do not compete in product markets, but in myth markets. People wish to believe in myths and stories (Lundqvist et al. 2013), while brands communicate myths (Holt 2003). Whether they are real or fictional, stories add meaning to brand (Salzer-Mörling and Strannegård 2004), and provide a framework that any brand can adapt its brand strategy into (Kozinets et al. 2010).



As a concept, storytelling is one of the strongest tools that will shape the future of branding (Fog 2010). With the enormous potential of marketing influence and emotional connection between brand and customers, storytelling in branding is getting more spotlights in academia. In research papers, consumer stories are studied in the form of narrative (Lundqvist et al. 2013), free associations and collages (Koll et al. 2010), and psychology & marketing (Woodside 2010). Despite its profound theoretical approach in stories, there has not been any clear investigation in brand storytelling. In researches until now, brand storytelling is defined only in a conceptual level. Case descriptions of companies that are using stories to enhance brand influence in their fields are given, but no farther analysis has been brought up so far. The lack of empirical studies regarding brand storytelling does not symbolize the lack of interest in this field (Lundqvist et al. 2013). However, a brand storytelling without a well-defined framework can lead to a serious miscommunication between brand and customers.

## **1.2 Research objective and questions**

Understanding the structure of well-told story helps approaching storytelling from theoretical perspective. Researches regarding narrative, storytelling, and myth suggest a common formula or a pattern of how good stories are shaped. Storytelling theories support understanding the philosophy and development process of storytelling and provide framework of story enactment and contents (Woodside 2010). For instance, audience tends to feel more involved to the story when it is transformed into a theoretically “well-told” story with a human hero, plot, and a turning point (Denning 2006). The tools suggested from traditional storytelling theories are suitable to many different business purposes (Denning 2006). Those tools introduced in the researches help storytellers to create a frame that makes stories appealing to the audience. To use storytelling for a business purpose, understanding story indices and traditional framework broadens the chances of achieving the goal by imbedding brand into the frame and transmitting the brand value to internal and external stakeholders.

This thesis examines the value of storytelling as a marketing tool. The purpose of this thesis is (1) to provide a theoretical background of traditional storytelling framework, (2) to investigate the impact of storytelling when it is adapted in brand storytelling, and (3) to

examine the concept of brand personality and how it is developed by different brand strategies. The study especially focuses on the creation of brand archetypes, which covers the spectrum of consumer's thoughts and actions controlled unconsciously. Through the case studies, this study aims to explore the cultural influence on the brand archetypes by analyzing brand archetypes of Western and Asian tech companies. Despite most of the stories have similar themes or flow, what differentiate one from the other is the tone, language, and attitude of the persona developed exclusively in each story. Successful brands tap into archetypes that convey the value of innovation and entrepreneurship (Herskovitz and Crystal 2010). This thesis uses case studies to investigate how companies actually elaborate storytelling techniques in their brand strategy. The key focus point of the case studies is to learn whether the brand archetypes are influenced by culture of company's origin. By conducting multiple case studies, this thesis intend to reach its goal (4) to compare different brand archetypes in a frame suggested in theoretical storytelling tools, and (5) to analyze the archetypes of these companies and explore whether there is any difference of archetypes between Western brands and Asian brands. For the case studies, seven technology companies are chosen from the list of top twenty most valuable technology companies in 2015. The rationale of choosing technology brand is that technology market is one of the fast growing markets and because it's a competitive industry, emotional aspect in marketing strategy is becoming more important to differentiate the brand (Leek and Christodoulides 2012).

Every country preserves distinctive culture even within the same continent. For example, a cultural gap between Finland and Spain is greatly huge even though they both are in the same continent. However to simplify samples, I divided groups based on the continents considering that Asian countries and Western countries tend to have contrasting culture due to their different cultural background and history. Out of seven chosen companies for the case studies, four are the Western brands and three are Asian brands. In the later part of the research, collective company cases are examined and they are compared based on the origins of the brands.

The objective of this thesis is to approach traditional storytelling and apply this theoretical index in business purposes. Data is collected to evaluate storytelling techniques used in technology companies and to discover how cultural norm influence the brand archetype. Followings are the questions I would like to discuss in the thesis. Because the research

questions require qualitative answers based on subjective data, multiple case analyses are used to go through major findings.

- Why is storytelling important in brand identity?
- How do brands develop brand storytelling?
- How do Western and Asian tech brand archetypes different in cultural context?

### **1.3 Thesis structure**

This thesis is constructed into 5 chapters. In introduction, the background of the thesis, objective of the thesis, and key concept is defined. Chapter 2 examines existing studies about traditional storytelling and storytelling as a branding strategy. The first part of chapter 2 approaches concept of storytelling by suggesting theoretical frames that are used to create traditional storytelling. After discussing the basic elements and methods of storytelling, I will expand the concept of traditional storytelling to brand storytelling. First part includes emotional branding and iconic brands, which are widely used tactics in marketing. The aim of this part of study is to highlight the importance of differentiating the brand identity by constructing distinctive story. Second part would be the main research regarding brand storytelling. I will focus on why, what, and how to build the brand storytelling based on the traditional storytelling theory that has been discussed in the beginning of the research. In this chapter, I will introduce “12 archetypes model” suggested by Jung(1990), and later developed upon by Mark & Pearson(2001) for business purpose as a basis for concept of brand archetypes. Chapter 3 explains the methodology that is used to examine brand archetypes in tech companies. To analyze brand archetypes of seven tech brands, multiple cases studies are used. The advantage of doing multiple cases studies in this research is that it examines data with cases of real use that are more complex than the theories (Yin 1984). It is also suitable for analyzing difference between business cases, which are crucial in this study. Using this methodology, each case will be introduced more deeply in chapter 4. I will focus on analyzing brand archetypes of seven tech brands based on their marketing and communication strategy. At the end of the analysis, one prominent archetype from Jung’s 12-archetype model that describes the company’s archetype will be selected. Finally in the conclusion, I will compare seven archetypes of the cases and find the pattern in cultural

context. The key aim is to find out if there is any difference in brand archetypes between Western and Asian tech brands, and suggest that cultural norm influences brand archetypes.

## 2. LITERATURE REVIEW

### 2.1 Traditional Storytelling

#### 2.1.1 *Introduction to Storytelling*

The history of storytelling aligns with that of human's. The earliest form of storytelling by human society is found in a pictorial expression in cave walls (Abrahamson 1998). In ancient time, human painted ritual activities on the cave wall and shared knowledge about hunting animals. They sit around the campfire telling their own adventures and spiritual experiences. These stories helped distinguishing identity of one tribe to the other (Fog, 2010). Such primitive visual narratives represent the essence of the storytelling (Hurlburt and Voas 2011).

In many ways, human living these days have not changed much in terms of creating a sense of community through stories. For example, we engage ourselves emotionally by reading novels and watching movies. Historical movement all began with persuasive speech such as Martin Luther King's famous 'I have a dream' speech, which tapped hidden ambition of audiences. Bible is another strong example of a story that provides an emotional shelter and enlightens deeper meaning of life (Fog 2010). Throughout the time, stories have inspired people and distinguished group identity.

According to sociologists and social scientists, we are encountering the society that the level of fragmentation is increasing (Fog 2010). This indicates there will be no single rule or system that fits all (Fog 2010). Rather, individual's beliefs and value would be what shapes our own tribe. Therefore, discovering a symbol that represents our personalities and interests becomes more significant. Wearing branded clothes is one of the ways to express our character. Brands connote who we are and what we stand for (Fog 2010). Audiences are searching for emotional attachment from where they can communicate with symbols. Story is the most strong and transparent tool to incorporate value and differentiate us from others.

### ***2.1.2 Four Elements of Storytelling***

There is not any fixed structure when it comes to creating a story. However, there is a structure that keeps story together and captivates attention from the audience (Lundqvist et al. 2012). Story has a beginning, middle and end. Stories typically stretch out in chronological sequence from beginning to end, otherwise commonly known as a plot. (Stern 1994). Generally, brand storytelling aligns with traditional fairy tales (Twitchell 2004). The four elements of storytelling are, a message, conflict, role distribution or characters, and a plot or action (Stern 1984). These four elements incorporate each other and create a value that the story tries to deliver (Denning 2006).

The first element of the storytelling is a message. In brand communication, the purpose of storytelling is to convey a positive brand image (Fog 2010). Therefore, the message is what shapes the overall attribute of the story. In business term, message is a key strategy of the story. The core message shapes the goal and value of the story. Jensen (1999) defines story as a value statements where pieces of values ultimately form the basis of stories. This ideological value pulls the central theme throughout the story (Fog 2010). Normally one story carries one major message. However, when the story has more than a single message to convey, there should be a clear hierarchy between messages to minimize the confusion. Ideally, a good story clearly focuses in a main theme or a message, which can be summarized in one or two sentences (Twitchell 2004).

The second element is a conflict. What makes story entertaining is a tension between scenes and between characters. Conflict is a often used technique to make story more dramatic. By human nature, we have a tendency to stay in harmony and balanced. By muddling up this emotional comfort zone, conflict grabs attention from those who are eager to change this uncomfortable situation. The conflict requires an action that will at the end restore harmony (Fog, Budtz, and Yakaboylu 2005). A conflict propels story, and in most of the cases the central message that the story convey gives a suggestion for a solution to solve the conflict (Mossberg and Nissen 2006). An attractive story generally leads the narrative with originality and unexpected twist (Peracchio and Escalas 2008). In traditional stories conflicts were clearly solved. However, stories that are created these days have more complicated suggestions for solution. Some stories only solve part of the conflict, implying the same conflict might happen again in the future. Some does not provide a clear solution by having

an open end. These kinds of ending- or solution- give more authority to the audience to use their own ideology and imagination. Lately, storytelling encourages more participation from the audience.

Third element is the characters. The conflict usually appears between characters. In order to play out mainstream of story and conflict, there should be one or more characters interacting with the setting. Typically, a story begins with a main character and a description of people or an environment around him or her that shows his or her life value (Fog 2010). As to create a conflict, there is one or more leading character opposing to main character. The conflict rises when these two characters against each other struggle to take the victory. When the main character fights for his justice and resolves the conflict, the story reveals the core theme or message to the audience. Engaging audience to feel emotionally attach to the main character is another significant part of the storytelling. When the audience identifies the character and the problem, they tend to assimilate themselves with the main character and involve into the story more actively.

The last element of the story is the plot. In traditional storytelling, the story is structured as a beginning, middle, and end (Stern 1994). A plot is a sequence of events. More precisely, it is a cause and effect. The comprehensive tone of the voice is set in the beginning of the structure. In earlier stage, the story focuses on setting up the sequences. When the story proceeds to the middle, unexpected conflict arises and the tension reaches to the climax. Finally, the conflict resolves at the end of the story and it sums up the message. This is the simplest structure of classical storytelling plot. *Figure 1* developed by Fog, Munch and Blachette (2010) visualizes the movement of the plot in a traditional storytelling. The dynamics of the story relies on how the main character confronts the conflict. The rationale behind the choices that main character makes in order to solve the problem is what encourages the audience to understand the sequences.

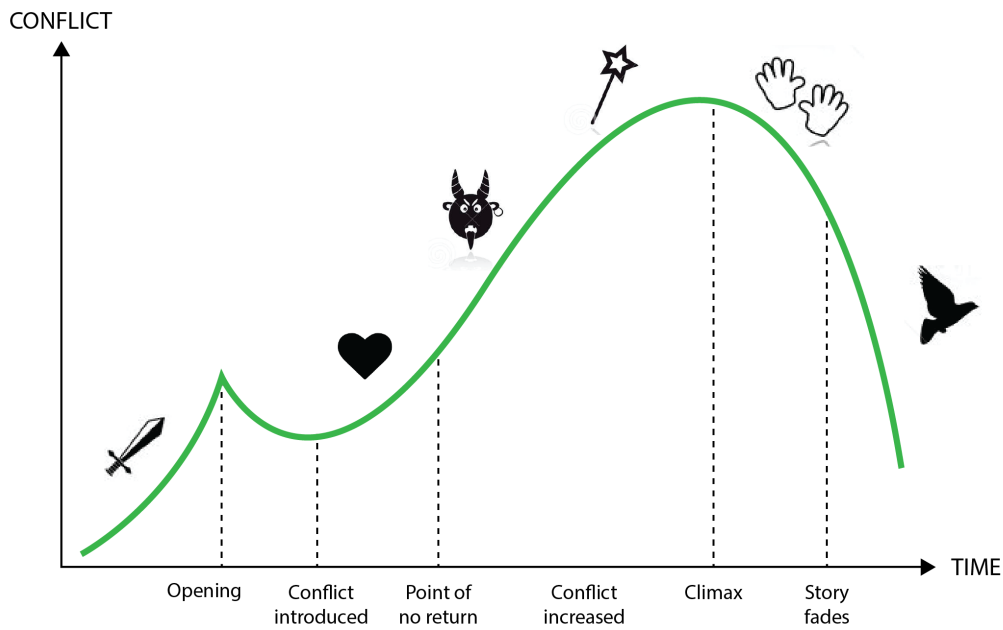


Figure 1: Story model (Fog, Munch and Blachette 2010)

## 2.2 Storytelling In Branding

### 2.2.1 Arise of Storytelling in Business

Emotional branding is strongly tied up with a compelling and distinctive story, because brand storytelling reflects the brand value. Therefore storytelling can be used as an effective tool for creating a brand concept (Fog 2010).

According to Google Trends, one of the fastest growing search terms in the business marketing area is content marketing. Content marketing is a creation of compelling contents by the brand itself with the expectation to generate positive brand perception from the consumers (Pulizzi 2012). By contents, it can be any form of a story that represents the brand spirit. Nowadays, increasing number of brands are targeting their marketing strategy to fit into content niche market, which by number, 50% of the companies are working with sourced contents experts to gain professional advice (Pulizzi 2012). The background motivation that storytelling can become such an influential marketing tool, is part due to the fact that companies can no longer hide behind corporate walls (Benning 2006). As market situation is



changing due to increasing demands from the consumers, technology development, and high competition in the market, consumer power has been growing each year. Thus push marketing no longer satisfies consumers if it does not provide personalized high quality brand experience. Not only that, with fast growing media technology, consumers have easier access to information through Internet, television, and publication more than ever before (Benning 2006). Information is exchanged, edited, and symbolized through open online spaces. The evolution of lifestyle has empowered consumers to be at a dominant position in brand marketing. The rationale behind consumers' brand choice is becoming more information-sensitive and identity-expedite based. Consumers are making a statement about their own set of beliefs. Brands, offered by companies, need to have guidance to help the consumer make choices in the marketplace (Benning 2006). The shift of consumer decision-making power became a game changer in brand management. In the past, brand managers tried to capture the largest possible "mind share" of the consumer, which consequently motivated them to manipulate "meaningless abstractions" (Benning 2006). The role of brand manager has become more significant when the importance of storytelling has arose in marketing; they becomes one of "creating, extending and continually reinventing the brand narrative, while making sure that the narrative actually reflects what the company is delivering" (Benning 2006).

Mark Morris, founder of The Brand Consultancy has mentioned,

"If you're a company that understands the role of brand narrative and a company that has adopted that paradigm, and are thinking that way, then what you've really become is a storytelling organization. The stories reside in your employees, in your customers, in your vendors – they all have different stories because they have different experiences relative to the organization. But, it's the stories they tell that will in the end drive the value for the company. It's the stories that determine the outcome: are they willing to endorse you, your product, and your services? This in turn determines whether people will buy your products and services and how much they'll pay for them."

Storytelling is becoming a central of marketing. Many leading companies have already found storytelling as a distinctive communication tool to enhance their brand power. As more and more consumer demands will become sophisticated and loyalty based, building stories that

best represent company value and consumer ideology is inevitable to survive in today's market.

### ***2.2.2 Developing a Core Story***

Storytelling as a branding strategy is like putting a breath into a brand. Brand storytelling enables brands to be perceived as a core living story, where as traditional branding concept pushes logical thinking towards brand value (Fog 2010). Core story is similar to a mission statement. It has company's vision. However, unlike a mission statement with few bullet points, a story encapsulates company's core value within a living experience. It gives a deeper meaning and a touch to the brand, because a story delivers the company value and aspiration by using a comprehensive language (Aaker 2012). A core story places brand value into a human context. It creates meaningful corporate message with emotional relevance. According to Fog (2010), there are five steps of developing a brand's core story. As *Figure 2* shows, the five steps are, obituary text, the screening the basic data, distilling the basic data, formulating the core story, and the acid test.

The "Obituary Test" is basically a process of identifying the core value of the company, which the story will contain as a core theme. In this first step, the company confronts the reason for existence, weakness, consumers' perception, and many other aspects that shapes the company. This step can be reviewed and reflected throughout the whole process, as it is the baseline of understanding who and what the brand stands for. Reflecting the core aspect of the brand is the first and the most important step as it is a reference to make a difference through storytelling.

The second step is "Screening the Basic Data." Here, the data can be divided into two groups such as internal basic data and external basic data. Both act as a reflection lens of how the company culture works. Gathering these data helps understanding the surroundings and driving engines of the company internally, and how it is perceived externally. Both become fundamental elements of the core story.

First, internal data illustrates the company culture and what fuels the company to move forward, which in base line inspired from the company identity. Five fundamental internal data are vision, mission, and values, company milestones, and employees' story. Company

vision, mission and values stand for what the company mission and vision behind the company are, and which value the company pursues most importantly. Also it should be examined how actually these appears in company activities, and how the company communicate with internal and external sources. Second, company milestone is about historical development of stories and remarkable context of the company. It deals with the reason and circumstance behind the foundation story, the most significant events, failures and success of the company. Lastly, the employees' stories examine the facet of company from employees' point of view. The company can explore what employees think and say about the company, what kind of stories they share during the break time, and how they specialize their company from the others.

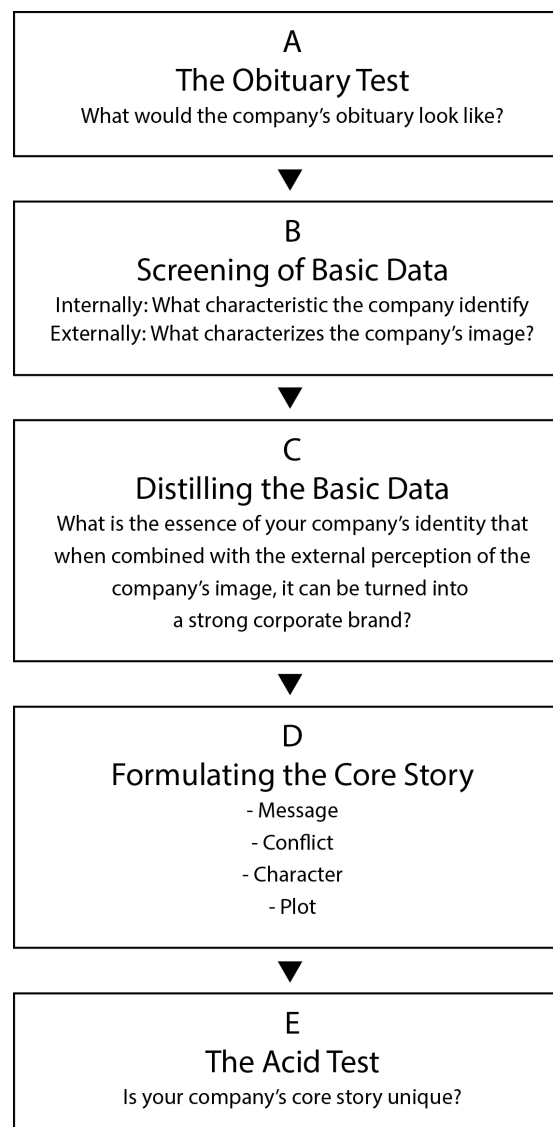


Figure 2: Laboratory Model: Developing the company's core story (Fog 2010)

Next, external data is used to recognize how external entities such as customers view and feel about the company. Also to map the company's position in the market and to examine opportunities and challenges. Four elements of external data are, market trends, customers and key decision makers, partners, and opinion leaders. Market trend, like magnifying glasses, analyzes the current market trends, how the company is positioned in current market situation, and what their future strategy would be. Customers and key decision makers represent the voice of the most important customers. The opinions are not only from the company's loyal customers, but also competitor's customers as well. Also, here the company can validate who the actual decision makers in the market are, and what triggers their actions. Same as the customers, the company should identify who the key partners are and what they say about the company. If there is a project the company has worked with the partners, it could be used as a source to reflect the company value. Lastly, opinion leaders are the ones who give feedback to the company. Usually, voices from opinion leaders give objective ideas to get inspiration.

Third step of the core story is "Distilling the Basic Data". The aim of the core story is to reflect and build solid image of the brand internally and externally. Reviewing opinions from these stakeholders gives insights about the company value and the gap between the strategy and reality. Once the basic data is screened, it is time to confront the true fact of the company. When data is reviewed, the gap between company's identity and its public image is revealed. In this third step, company should examine the similarities and differences between internal data and external data and find the gap. In most of the time, the gap appears due to the communication problem. In this case, contents in a form of storytelling help delivering consistent and relevant company value.

Fifth step, in "Formulating the Company's Core Story" step, the company can build compelling and distinctive story that best represents company identity. The company must think about which value and experience can be offered to consumers, and how this value could be delivered in a dynamic story format. Seen in the four fundamental elements of the storytelling, the basic storytelling elements can be adopted in brand storytelling as well: the message, conflict, character, and the plot. The story should reflect core value of the company and experience that the company plan to sell. Because a company's core story is a strategic platform for communication, it should be flexible in transforming into different formats of

context. When building a story for strategic purpose, the storytelling is a tool to achieve business purpose, not an end in itself (Denning 2005). Therefore, the company should focus on pursuing business purpose through the tools they are using. *Table 1* proposes eight different narrative patterns the Denning has organized. The figure suggests examples of narrative pattern based on the business purpose company attempt to achieve.

For the last step of the core storytelling development process, the “Acid Test” step validates whether the company’s core story is competitive in the market. Once the core story is developed with a compelling message, conflict, and representative characters, the story then should be examined whether it is unique and differentiated from that of competitors. With the Acid Test, the company should compare how the core story and communication can outstand from the competitors. If the brand’s core story has no distinctive value, or if it is too generic, the company needs to go back to the data-mining step and redevelop the core value.

<b>If your objective is...</b>	<b>You will need a story that ...</b>	<b>In telling it, you will need to...</b>	<b>Your story will inspire such phrases as ...</b>
Speaking action	Describes how a successful change was implemented in the past, but allows listeners to imagine how it might work in their situation.	Avoid excessive detail that will take the audience’s mind off its own challenge	<i>“Just imagine”</i> <i>“What if”</i>
Communicating who you are	Provides audience-engaging drama and reveals some strength or vulnerability from your past.	Provide meaningful details but also make sure the audience has the time and inclination to hear your story.	<i>“I didn’t know that about him!”</i> <i>“Now I see what she’s driving at!”</i>
Transmitting values	Feels familiar to the audience and will prompt discussion about the issues raised by the value promoted	Use believable (though perhaps hypothetical).characters and situations, and never forget that the story must be consistent with your own action.	<i>“That’s so right!”</i> <i>“Why don’t we do that all the time!”</i>
Communicating who the organization is, branding	It is usually told by the product or service itself, or by customer word of mouth	Be sure the organization is actually delivering on the brand promise.	<i>“Wow!”, “I’m going to tell my friends about this!”</i>
Fostering collaboration	Movingly recounts a situation that listeners have also experienced and that prompts them to share their own stories about the topic.	Ensure that a set agenda doesn’t squelch this swapping of stories – and that you have an action plan ready to tap the energy unleashed by this narrative chain reaction.	<i>“That reminds me of the time that I . . .”</i> <i>“Hey, I’ve got a story like that.”</i>
Taming the grapevine	Highlights, often through the use of gentle humor, some aspect of a rumor that reveals it to be untrue or unreasonable.	Avoid the temptation to be mean-spirited and be sure that the rumor is indeed false.	<i>“No kidding!” “I’d never thought about it like that before!”</i>
Sharing knowledge	Focuses on problems and shows, in some detail, how they were corrected, with an explanation of why the solution worked.	Solicit alternative – and possible better – solutions.	<i>“There but for the grace of God”</i> <i>“Gosh! We’d better watch out for that in the future!”</i>
Leading people into the future	Evokes the future you want to create without providing excessive detail that will only turn out to be wrong.	Be sure of your storytelling skills. (Otherwise, use a story in which the past can serve as a springboard to the future.)	<i>“When do we start?”</i> <i>“Let’s do it!”</i>

*Table 1: Eight different narrative patterns (Denning, 2005)*

### ***2.2.3 Positive Consequences of Brand Stories***

Maya Angelou once said, “People will forget what you said, people will forget what you did, but people will never forget how you made them feel”. Delivering a compelling story adds dynamics in human memory system, because stories are stored in human memory with various format-factually, visually, and emotionally, which makes audience to actively react to them easily and remember the feeling of interaction (Mossberg and Johansen 2006).

Storytelling is among the strongest method to grab consumers’ interest (Mossberg and Johansen 2006), and generates positive feelings towards the brand when their ideal self or actual self create positive effect on brand perceptions (Kelley and Littman 2006). When a positive emotional attachment is created, it convinces the consumers by making them feel that the brand’s product is even more compelling than it is in reality; thereby increasing brand loyalty, brand awareness, and differentiating the brand from competitors (Mossberg and Nissen 2006).

Consumers seek for experience that is appealing to their emotions and dreams, and stories help to create such experience (Fog et al. 2005). A story makes the brands look more interesting to talk about, and consumers are more likely to become brand representatives who share their brand experience with their friends (Guber 2007). Stories also help consumers to understand the benefits of the brand (Kaufman 2003). If the brand is communicated in a story format, consumers analyze the brand less critically and minimize negative thoughts about the brand than then when they experience the brand in regular advertisements (Escalas 2004). Compelling story raises the expectations about the brand, which will likely increase the positive emotion for the brand experience. For example, the ice cream brand Ben & Jerry’s has built and shared their corporate value by telling a story through their webpage. In their story, the idea of high quality has been weaved in by describing ingredients and queuing customers. With consistent and honest brand storytelling, Ben & Jerry’s became a model of value-driven business case and is positioned as premium ice cream brand. Establishing such a favorable and distinctive value to the brand consequently increases brand equity (Keller 1993). A well-told story may become a value-adding asset (Aaker 1991).

Tom’s is another example that brand storytelling has a positive influence on the brand. In 2006, Blake Mycoskie launched a shoe brand Toms. Blake’s story goes back to the time when he was traveling Argentina. During his visit to Argentina, he witnessed children in the

village growing up without shoes. With simple idea 'One for One', Blake began his own business to help these young people and speak for people in need around the world. Blake's business model was simple and precise. Each time a customer purchases a pair of shoes, one pair of shoes is donated to a person in need. He started to manufacture shoes based on Argentina Alpargata style. This altruistic story has touched many customers in the world who were willing to be the part of Toms's initiatives. Through founder's own brand story, Toms have resonated its brand identity and touched worldwide customers. Since its launch in 2006, Toms has donated more than 2 millions of shoes in 40 different countries. The success of Toms brand story indicates customers no longer just buy and use products, but they buy stories. Customers live with the brand. Brands now build sense of community and utilize empathy by stories.

The key to maintain these positive consequences, the brand and its story should be authentic, or perceived as authentic (Holt 2004). As the usage of internet is becoming more dominant and people can now easily find and share information, consumers easily identifies and they are critical to manipulative marketing (Firat and Venkatesh 1995). The story does not necessarily have to be based on a real event. In fact, people enjoy made-up tales, as long as they can engage themselves into the characters (Mossberg and Nissen 2006). What is crucial though, is that the relationship between the brand and the story stays authentic. Consumers will eventually leave the brand when they find out that the consumer-brand relationship is not what they have believed or if they find it fake (Mossberg and Nissen 2006).

## **2.3 Emotional Branding**

According to Roger Dooley's research (2010), our decision-making system is more likely to get affected by non-rational thinking process than the rational thinking process. This finding indicates that emotional value forces strong motivation in customer's decision-making process. Emotional branding has brought up as a new concept in marketing in late 1990s. The main idea of emotional branding is to create emotional bonding between consumers and brands through a story driven communication (Roberts 2004). At early stage of marketing, it was more common to use product oriented branding strategy, which basically is promoting a product based on the distinctive features that the product has. However, due to the fact that

numbers of brands with similar products have joined the market competition, it became difficult to differentiate one from the other (Gobe 2010). Brands that sell tech products found it especially more challenging to compete with conventional branding strategy, since the market size and overall quality standard has been growing rapidly. Emotional branding overcomes this problem by approaching the market with relationship oriented branding.

The main goal of emotional branding is to connect consumers and brands through inspiration, which conventional product oriented branding has missed (Gobe 2001). A brand bonding increases when the brand and consumers share a common life value (Atkin 2004). Narrative is an efficient method to reach a wide spread audience to bond together and build an emotional network (Atkin 2004). Creating an emotional bonding propels brand association, securing a competitive advantage through exclusive and consistent brand communication (Lynch and De Chernatony 2004). Due to the positive market influence it has, emotional branding has been gaining attentions since its first emergence (Gobe 2001).

The key to emotional branding is to inspire and connect consumers (Gobe 2010). The most effective way of doing it is to tell a story that consumers get inspired and acquire sense of community (Gobe 2010). Brand strategists should have insights in consumers' interests, lifestyles, and goals in order to create a story that ensures all of these needs from consumers are fulfilled by brands (Robert 2004). This new management paradigm indicates that brands are living as a part of consumers' life stories: sharing values and helping consumers to achieve the goal (Atkin 2004). The concept of branding is in the verge of transforming from one-sided management into a co-creation with consumers (Cova and Cova 2002). Therefore, in branding, consumers are key partners when the company builds a corporate identity, sustainable core value, and community (Atkin 2004). By engaging consumers into branding strategy, brand managers gain insights of user archetypes, underlying mindset consumers have toward the brand, and a motivation to achieve marketing goal. Also from the consumers' perspective, emotional branding gives a belief that brands help accomplishing personal goals and provide a sense of community to their everyday lives (Fournier 1998). This shared value is typically more meaningful in international business environment, as a feeling of emotional attachment overcomes geographic barriers and creates a common community that consumers share (Thompson, Rindfleisch, and Arsel, 2006).



### ***2.3.1 Iconic Brands***

We are surrounded by numerous brands today. But only a few brands stand out from the others. These brands identify themselves distinctively and provide a symbolic experience in consumers' daily lives. The brands people live with in their culture and in mindset, are called iconic brands (Holt 2003). Icon is more than just a brand. It is a myth that consumers admire to experience as a part of their lives, as it is also said "icons are encapsulated myths" (Holt 2003). Using Shu-pei Tsai (2006)'s description, "myth is a social dream". If we trace the root of the word myth, myth means "a telling word" in the original Greek (Tsai 2006). While the image hidden in a language is depicted from unconsciousness, myth is the image that a community shares (Tsai 2006). In other words, myth is a story that bridges a gap between a human belief and the world (Woodside, Sood, and Miller 2008), while brand responds to this need by communicating myth (Holt 2003). Brands that communicate myth are powerful because they tackle everyday obstacles consumers confront and provide a tangible form of faith that assists people to reach what they admire (Holt 2003). Therefore iconic brands empower consumers to experience myth consciously or unconsciously as a part of consumers' life stories (Woodside, Sood, and Miller 2008).

Douglas Holt, the L'Oreal Chair of Marketing at Oxford University once said,

"Customers buy the product to experience (the) stories. The product is simply a conduit through which customers can experience the stories that the brand tells. When consumers sip a Coke, Corona or Snapple, they are drinking more than a beverage. Rather, they are imbibing identity myths anchored in these drinks. An effective cultural strategy creates a storied product, that is, a product that has distinctive branded features (mark, design, etc.) through which customers experience identity myths."

As brands distribute their mission, goal, and history in a distinctive form of storytelling, company embeds the brand myth in their products and consumers receive the message by using the company products (Holt 2004). So by the reflection, consumers using the branded products believe that they are connected with the brand (Holt 2004). To consumers, using products of the brand that has a myth they admire is like building a relationship with the author. In anthropology, this process of purchasing product is called "ritual action" (Thompson, Rindfleisch, and Arsel 2006). Harley Davidson for example, has always been a

symbol of a freedom, passion, and boldness. This iconic status has built during the First World War, and inspired many men to experience the value Harley Davidson is providing. Until today, there are big communities among Harley Davidson users around the world in order to fulfill their enthusiasms with group of people who have similar passion.

The example of Harley Davidson shows that iconic brands provide a lifestyle consumer pursues and encourage consumers to accomplish their ideal lifestyle within the brand. Iconic brands embrace myths that diminish the perceived gap between consumers' actual lives and society's predominant ideology (Thompson, Rindfleisch, and Arsel 2006). The gap between reality and the ideology fuels consumer needs, and in "myth market," myth contents are created based on those needs (Thompson, Rindfleisch, and Arsel 2006). The myth does not necessarily has to be built based on the actual event, but what matters the most than whether the myth is true or false, is the meaning that myth brings to human experience (Tsai 2006). The brands that successfully build intimate and credible relationship win the victory in "myth market," and become iconic brands.

### ***2.3.2 Brand Personality***

In today's marketing world, key issue is to create emotional brand attachment. Emotional brand attachment can be accomplished by finding similarities between consumers' self and the brand's personality (Malär et al. 2011). In consumer behavior research, a considerable amount of attention has been given to the construction of brand personality. Brand personality is defined as a set of human characteristics associated with a brand based on consumer's perception (Geuens, Weijters, and De Wulf 2009). For instance, Nike's personified figure tends to be aggressive and provocative athlete, whereas Adidas's personified figure tends to be cool and stylish fitness lover. When personality traits are associated with the brand, consumers feel emotionally attached and the relationship between consumer and brand becomes intimidating and enduring (Aaker 2012).

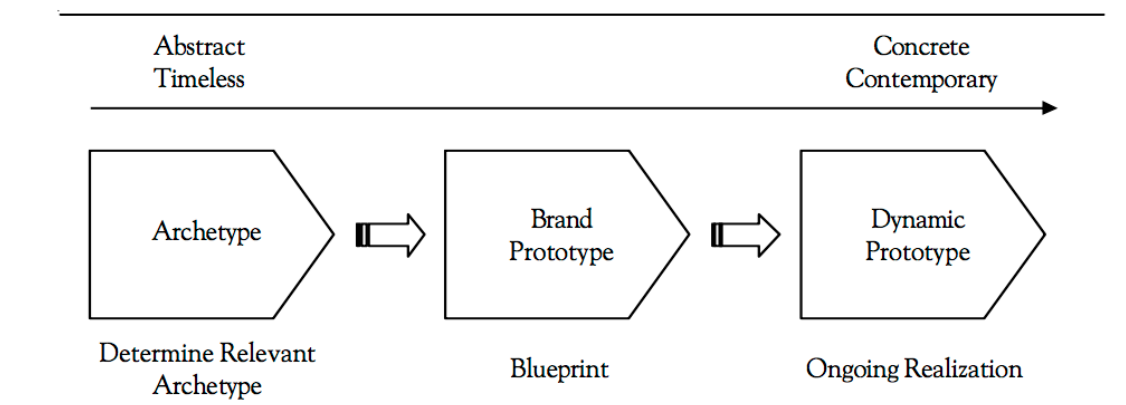
Brand personality holds a symbolic or self-expressive function (Keller 1993) and it allows consumer to find his or her own self (Belk 1988) or an ideal self (Malhotra 1988) through the use of a brand. When consumers find a brand that fits their "self-concept", brand can provide a sense of comfort and fulfillment (Aaker 1999). According to Bee (1992), the self-concept is

defined as “the sense of being separate and distinct from others and the awareness of the constancy of the self.” Self-concept stands for both actual self and the ideal self (Bee 1992). The actual self is based on the perceived reality of oneself whereas the ideal self is based on ideal figure of oneself related to what a person believes and what he or she would like to be (Lazzari, Fioravanti, and Gough 1978). A brand with a personality that reflects consumers’ belief supports consumers to achieve “self-enhancement activities” by giving them a feeling of getting closer to their ideal figure (Grubb and Grathwohl 1967). Thus, if the consumer finds a brand that reflects his or her aspirations and dreams, for example an “ideal self-congruence,” he or she will be attracted to that brand and become emotionally attached to it (Malär et al. 2011). Consumers with self-concept pursue brands that have brand personality that fit with their actual self, whereas consumers with ideal self demand brands that the brand personality fit to their ideal self (Aaker 1999). An “Actually self-congruent brand” is a brand with the brand personality that represents who the consumer actually is, and an “ideally self-congruent brand” is the one that reflects who the consumer wishes to become (Aaker 1999).

The ways to perceive brand personality trait is widely open. Mainly, brand personality can be perceived either by a direct way or an indirect way (Plummer 1985). With a direct way, personality traits assimilate brand by people who associate with the brand; for instance, a user profile (Plummer 1985). This represents a persona associated with a famous user of the brand. It can be a company CEO, a celebrity who is using the brand product, and a product sponsor. In this case, the brand personality traits or the personal image associated with the brand are imbedded directly to the brand (McCracken 1989). Indirect way of association appears through product-related attributes, which include “product category associations, brand name, symbol or logo, advertising style, price, and distribution channel” (Batra et al. 1993). Either by an indirect or a direct way of brand association, when consumer finds a link between the brand and him or herself in a personal relevance, the degree of brand loyalty improves. According to Celsi and Olson (1988), “a consumer’s level of involvement with an object, situation, or action is determined by the degree to which s/he perceives that concept to be personally relevant”. Brand personality drives cognitive motivation to consumers and gives a sense of community and emotional connection, which ultimately influence consumers’ decision-making process.

### 2.3.3 Archetypes in Branding

Branding at its core is developing a story that consumers feel emotionally attached. Stories often reflect the archetypal myth that consumers believe in to explain the brand identities (Holt 2003). Designing a brand personality based on archetype enables connecting consumers with the brand unconsciously or consciously, which is the most significant aspect in building brand loyalty, community creation, and engagement (Signorelli 2012). To design a meaningful brand, consultants in companies with high brand value use a brand prototyping process to create a brand that is pertinent and vital (Jansen 2006). *Figure 3* shows the guideline of the prototyping process suggested by Jansen (2006). Brand prototyping provide a process that brand can follow to form a trust relationship with the consumer by creating a unique and trustworthy brand identity. This process offers a way to build strong brand identity that has both static and dynamic facets. In this prototyping process, brand archetype is defined in the first stage. The archetype defined in the beginning of the process leads the whole loop and provide a framework of building a brand in consistent and consequent way (Jansen 2006). When the company defines the archetypes, Jungian archetypes are used which the concept will be discussed in next paragraph.



*Figure 3: Brand Prototyping Process (Jansen 2006)*

Based on the study of Mark and Pearson (2002), the symbolic meaning of the brand arises when the company's product or service is associated with a brand archetype. The background idea that brand archetype solidifies brand identity and increases brand engagement across the diverse culture unfolded the new archetype paradigm in branding (Mark and Pearson 2002). The first person who defined the concept of brand archetype is a Swiss physiologist Carl Jung (Schank and Cleave 1995). According to Jung (1938), psychological enactment that causes

human beings to behave in a certain human manner is called “archetype”. The patterns of archetypes are constructed in ground of every culture throughout the human history, therefore it represents human psyche reflected by social background (Tsai 2006). This fact points out that an archetype is not an individual indicator, but rather a mirror of cultural environment. Carl Jung believed that some characters are instantly familiar to us because they are primal and instinctive, part of a ‘collective unconscious’ we all share (Jung 2014).

In marketing, a brand archetype is a symbol you assign to the brand (Woodside 2010). When the brand uses archetype, the characteristic of the brand can be easily identified and it transform the brand into an iconic image (Schoenherr 2012). By purchasing an iconic brand, consumers use this symbolism to build an individual or collective “self identity” (Tsai 2006). Consumers naturally connect and rely on the consistent brand archetype; therefore if the archetype remains stable, consumers understand and appreciate brand’s underlying consistencies and strength (Herskovitz and Crystal 2010). When consumers read to the symbol behind the brand’s archetypal figure and instinctively notice the value it stands for, consumers are more likely to trust what the brand provides (Signorelli 2012).

There are certain basic characters that appear regularly in myth, literature, and movie. These characters represent human aspects of desire that triggers us to act in certain ways. When the message is transferred through a character, it resonates a powerful meaning that transcends culture and region (Woodside, 2008). *Figure 4* illustrates the role of archetypes when the classical storytelling is applied in marketing and consumer behavior. It shows in the diagram that the archetypes that are configured in storytelling should meet the consumer’s hidden desire. When the consumers feel satisfied with the archetypical symbol and it meets their unconscious desire, this fulfillment drives consumers to make a buying decision.

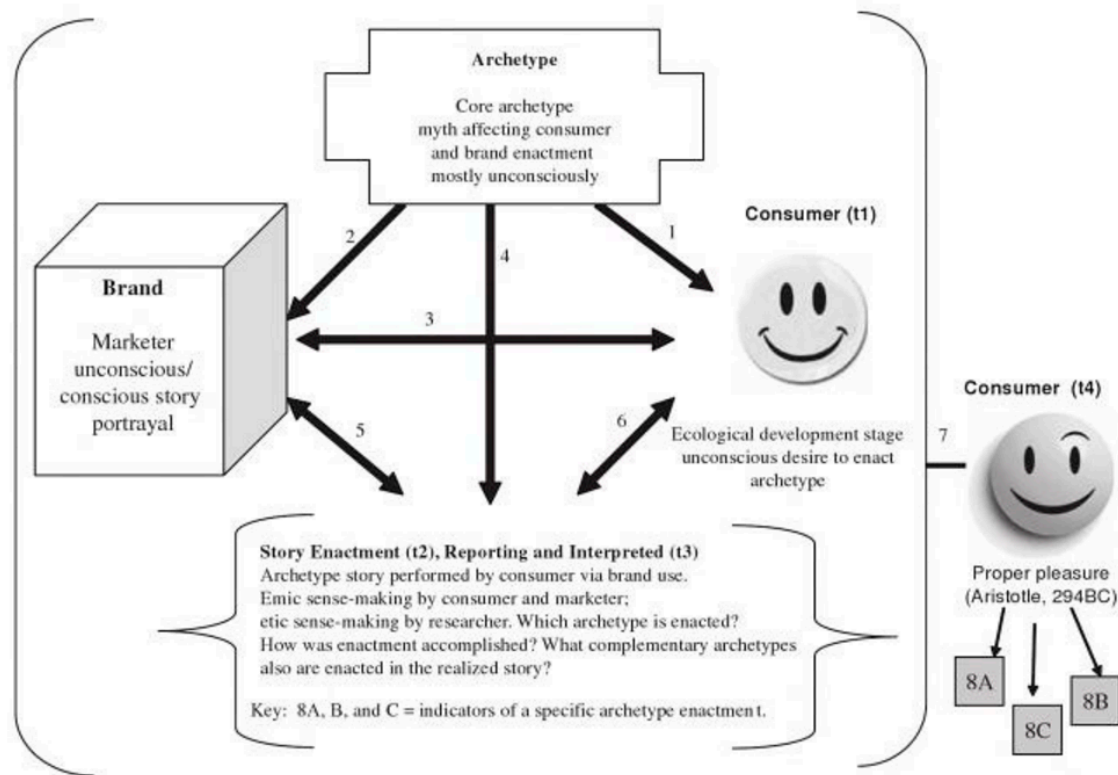


Figure 4. Brand enabling archetype enactment by consumer (Woodside, Sood, and Miller 2008)

In figure 4, arrow 1 explains that consumers react to the feelings for fulfillment of their unconscious desire and that link to the buying decision (Woodside, Sood, Miller 2008). Arrow 2 suggests that brand storytelling portrays one or more archetypes (Woodside, Sood, Miller 2008). In terms of the archetypes, Wertime (2002) provided list of 12 archetypes and examples of brand application. The list is depicted in Table 2 and will be discussed farther later on. Arrow 3 proposes that brand storytelling should meet consumer's unconscious desire and create an archetype that reflects consumer self (Woodside, Sood, Miller 2008). Arrow 4, 5, and 6 demonstrate that consumers might find it difficult to match their reflections with the archetypes that are introduced in the story (Woodside, Sood, Miller 2008). This is because there is a gap between a real life story that consumers live in and a manipulated story by a marketer (Woodside, Sood, Miller 2008). Therefore, it is important to depict an archetype that is reliable and consistent.

	Story gist	Brand examples
Ultimate Strength	When an obstacle is there, it must be overcome; strength must be proven in use.	Timex—"It takes a licking and keeps ticking."
The Siren	Power of attraction, linked with the possibility of destruction.	Allure by Chanel; Envy by Gucci
The Hero	Fortitude, courage, and victory; a journey and transformation.	Michael Jordan and Nike shoes; Joe DiMaggio and Mr. Coffee; Power Puff Girls; Forrest
The Antihero	Universal message of destruction and attraction of evil; the bad dude.	Heavy metal icons; Howard Stern; Jerry Springer; Oakland Raiders; Che Guevara; Harley
The Creator	Creative inspiration and the potency of imagination; originality; authentic.	Coca Cola—the real thing; Walt Disney; Kleenex
The Change Master	Transformation, self-improvement, and self-mastery.	Curves—fitness studios for women; Gillette's Mach 2 Razor; Porsche 911
The Powerbroker	Authority, influence and domination—the world's leading . . . ; the best . . . ; number one.	CNN; E.F. Hutton; Bill Gates; Microsoft
The Wise Old Man	Experience, advice and heritage; staying the test of time.	Levi's; Obi-Wan Kenobi
The Loyalist	Trust, loyalty, and reassurance.	Coca Cola and "Mean" Joe Green with boy of 12 TV commercial; <i>I Love Lucy</i> ; <i>Friends</i> TV
The Mother of Goodness	Purity, nourishment, and motherly warmth.	Just Juice; Ivory Soap; Tropicana orange juice; Aunt Jemima; fairy godmother; Witch of the East; Snow White
The Little Trickster	Humor, nonconformity, and the element of surprise.	Dennis the Menace; Bart Simpson; <i>Pee-Wee's Big Adventure</i> ; <i>SpongeBob SquarePants</i>
The Enigma	Mystery, suspense, and uncertainty.	Zorro; Abercrombie and Fitch; Star Trek

Table 2: Archetypes, story gists and brand examples (Wertime 2002)

For example, Dove's "Real beauty" campaign has been inspired female users to accept who they are and to discover their inner beauty. From 2006, Dove started the campaign with its female users to help women encounter their natural beauty and build confidence. Its brand stories emphasize all women are beautiful by its existence and that there is no perfect model in beauty. The consistent message delivered by campaign made the audience confront their ideals and reflect them into their real lives. The tone of the story told by Dove is convincing target users to be free from other's judgment and be confident by using Dove's products. Another example of talking brand with consistent character is a sport brand Nike. Starting from its famous collaboration with Michael Jordan, Nike worked with world leading athletes to demonstrate aggressive warriors who achieved victory from the battle. The message given by the brand story inspires audience who struggle from everyday routines and desire to win their internal enemy. Nike speaks a hero. Both Dove and Nike deliver brand value by setting up a brand character. Stories created based on this character convey a clear and consistent message that people want to be part of.

There are various ways of defining characters in storytelling. Based on the most common characters shown in traditional stories, archetypes are categorized into twelve primary types (Wertime 2002). Each type owns its meaning, value and motivation. These twelve archetypes symbolize basic human motivation that we share in all human traits (Jung1938). The classical

twelve archetypes are developed by Carl Jung based on the patterns found in traditional stories (Mark and Pearson 2002). These 12 archetypes are later developed by Wertheim (2002) and Mark & Pearson (2002), so as to study practices of brand storytelling. As mentioned above, Table 2 provides the list of twelve archetypes and branding symbols suggested by Wertheim (2002), which are implemented for marketing purpose. When customers find a matching brand character from the list, this can be a part of their brand experience (Woodside 2008).

Another example of archetype model established for branding purpose is 12 Master Archetypes developed by Pearson and Mark (2002). In the book “The Hero and the Outlaws” written by Margaret Mark and Carol S. Pearson, two authors define and identify brands by analyzing brand archetypes. As shown in Table 3, the model developed by Pearson and Mark classifies primary types of characteristics based on the human motivation. Twelve archetypes are categorized into four main motivations: Stability and control, belonging and enjoyment, risk and mastery, and independent and fulfillment. Archetypes in the same category share common driving source. These two models are representative brand archetypes that are developed from 12 archetypes suggested by Carl Jung (1938).

Motivation	Stability and Control	Belonging and Enjoyment	Risk and Mastery	Independent and Fulfillment
	Creator	Jester	Hero	Innocent
	Caregiver	Regular Guy/ Gal	Outlaw	Explorer
	Ruler	Lover	Magician	Sage
Customer Fear	Financial ruin, ill health, uncontrolled chaos	Exile, orphaning, abandonment, engulfment	Ineffectuality, impotence, powerlessness	Entrapment, Selling out, emptiness
Helps People	Feel Safe	Have love/ community	Achieve	Find Happiness

*Table 3: Archetypes and Motivation (Mark and Pearson 2002)*

The initial archetype invented by Carl Jung based on human motivation can be found in Table 4. The twelve archetypes described in this model are the sage, the innocent, the explorer, the ruler, the creator, the caregiver, the magician, the hero, the outlaw, the lover, the jester, the regular guy/girl.



Archetype	Motivation	Motto	Core desire
Creator	Stability & Control	It can be created	Create something of great value
Caregiver	Stability & Control	Love people as yourself	Protect people
Ruler	Stability & Control	Power is not everything it is the only thing	Control
Jester	Belonging & enjoyment	If I cannot dance I should not be part of your revolution	Enjoy
Regular guy	Belonging & enjoyment	All man and woman created equal	Connection with others
Lover	Risk & Mastery	I only have eyes for you	Intimacy
Hero	Risk & Mastery	I should will and win	Courageous for people
Outlaw	Risk & Mastery	Rules are meant to be broken	Revenge or revolution
Magician	Risk & Mastery	It can happen	Knowledge
Innocent	Independence & Fulfillment	Free to be	To experience to paradise
Explorer	Independence & Fulfillment	Don't fence me in	To find yourself through exploring the world
Sage	Independence & Fulfillment	The truth will set you free	The discovery of truth

*Table 4: Jungian Archetype (Jung 1938)*

Followings are the list of 12 archetypes and the descriptions suggested by Jung (1938), and developed by Mark & Pearson(2001).

### **Innocent**

“Innocent” character aims to have a happy life by keeping faith and optimism. It wishes to completely be honest with itself, stay young and free. The main driving force is a desire to get to paradise. “Innocent” character enjoys life by its fullest and prefer simple life style. Because of these personalities, “Innocent” character is also known as utopian, naïve, romantic, and dreamer. Brands with “Innocent” archetype symbolize purity, trust, enjoyment, forgiving, honesty, etc. Examples of brands that are “Innocent” are Coca Cola, Johnson and Johnson, McDonald’s, Ben & Jerry’s, and Dove. All of these brands have straightforward values and associate with honest, pure, and goodness. Coca Cola, for example its famous slogan “It’s the real thing” is based on the archetype of honesty and trust.

## **Explorer**

“Explorer” enjoys extremes and seeks for adventure. They “explorer” hidden meaning of the world, and their journey continues until they find out who they are. “Explorer” characters appreciate to be treated as independent entities. They are self-directed, and put value in individuality. Therefore “explorer” refuse to fence themselves in stereotypes, and desire to explore more authentic and fulfilling life. Freedom is the ultimate goal that “explorer” attempt to achieve. “Explorers” are also known as seeker, iconoclast, individualist, and pilgrim. Jeep, Ford, Marlboro, MTV, Polo, and Levi’s are the examples of “explorer” characters. These brands help people feel free by doing outdoor activities or exposing themselves in a dangerous setting. Jeep for example, triggers hidden desire of the “explorers” to drive through the wild road.

## **Sage**

The “sage” is the wise one who gives advice. They are thinkers, philosophers, and advisor. The sage sees through the world by its intuitive eyes and uses analytic language to interpret the world. Because the “sage” opts to lead the world with right information, the character is full of confident and in-control. The sage believes that the truth will set everyone free; therefore the main goal of the sage is to reach the truth and help by giving wise advices. Though the “sage” has deep understanding of the world, it does not expose its intelligence to pull attention. Instead, it supports people to make a better decision. The brands with “sage” characteristics are McKinsey Consultancy, Timex, CNN, and Adobe System. These brands support people to act smarter by suggesting adequate tools. For example, Adobe System provides digital tools to help customer create and deliver digital contents.

## **Hero**

“Heroes” love challenge and going over their limit. “Heroes” distinguish themselves by proving there is nothing impossible when there is a will to do. Sometimes “heroes” sacrifice to achieve the goal, showing their courageous act to help people. They aim to stay strong and encourage others to be strong as they are to go overcome hardship. The strength that “hero” characters pursue solving the problem in a different way than the way competitors do to improve the world. Some of the examples of brands that reflect “hero” archetypes are Rolex, Sony, Intel, Microsoft, and Nike. The famous Nike slogan “Just do it” inspire athletes and people that wish to become like one to have a courage and strength.

## **Magician**

The “magicians” empower people to help their dream come true. They follow fundamental laws of universe and believe these are the driving force that impacts the world. They develop visions that improve and transform the world for the better. The “magicians” like to be in the center of the solution; therefore they fear to be manipulated. Charismatic, holistic, visionary, and mysterious are words that proclaim the characteristic of “magicians”. The representative brands with “magicians” archetype are Smirnoff, Dyson, Walt Disney, and Master Card. Master Card provides meaning to consumption, emphasizing there are more authentic, fundamental value in our life.

## **Outlaw**

“Rules are made to be broken.” The grounding thought that configures “outlaw” characteristic is to be free of conventional system and to break the rule. They do not allow being bound by rules, as they believe social systems can be inverted if it is not working. The driving force of “outlaw” is to build disruption and to achieve genuine freedom. “Outlaw” is also known as the rebel, revolutionary, and iconoclast. In many examples, “outlaw” loves to be remembered with wild and bad attitude because “outlaw” always look for a revolutionary way of breaking conventional law. The brands with “outlaw” characteristic are Diesel and Harley Davidson. The “outlaw” brands avoid positioning their value similar to other brands in the market, so they differentiate themselves from the mainstream by providing a radical solution.

## **The Regular guy**

The “regular guy” believes all men and women are equal. This archetype fights for democracy and human relationship. The motivation to connect human-to-human, and to create comfort zone is what drives the “regular guy”. The “regular guy” loves to be in part of a common group and associate with society. Therefore, this type of archetype fears to be left out or stand out from the group. The other names to describe the “regular guy” are, common man, the regular Jane, everyman, and the good neighbor. Brands with this archetype are Wendy’s, Sonata, Lays, and VISA. These brands promote everyday functionality and provide a feeling of home. VISA’s motto, ‘everywhere you want to be’ advertises everyday use of its charge card focusing on ordinary people.

## **Lover**

“Lovers” lean on emotional decision-making, and crave for love and sensuality. They enjoy being surrounded by people and being loved, anything that makes them feel special. The brands that portrait “lover” archetype emphasize seductive, passionate, and emotionally attractive aspects. They are also described as romantic, harmonizers, chivalrous, and sensualist. Brands such as Ferrero Rocher, Lady Godiva, Estee Lauder, Haagen Dazs, and Victoria’s Secret are classified as “Lover.” Estee Lauder draws elegant, and romantic image of woman to distinguish their brand image.

## **Jester**

The motto of “Jester” is “you only live once”. The “jester” lives the moment, and enjoys the life to the fullest. The main motivation that drives “jester” is being joyful, and the goal is to lighten up the world with delight. Entertainer, light hearted, and impulsive is other words to describe characteristic of “jester.” Brands with “jester” archetype are, Mentos, 7 Up, Pringles, Bacardi, and Pepsi. From the advertisement battle between Pepsi and Coke, Pepsi has challenged Coke by making fun of Coke’s brand image. This reflect Pepsi’s “jester” archetype of being adventurous and playful.

## **Caregiver**

The motto of “caregiver” is “do things for others”. They help people by giving love and care. The characteristic of “caregiver” is described as selfless, compassionate, and compassionate. The archetype is also known as saint, altruist, parent, and supporter. Brands with “caregiver” archetype are found in many public sectors, including health care, telecommunication, and education field. L’Oreal, Johnson’s Baby Shampoo, Lifebuoy, and AT&T are the examples of brands with “caregiver” archetype. These brands provide sense of secure and love to customers.

## **Creator**

“Creator” is one who thinks outside the box and create new ideas. “Creator” believes everything we imagine can be built in reality. They follow the vision that produces long lasting value and create their own culture. “Creators” are imaginative, creative, innovation and ambitious. They specially enjoy taking risks and experimenting new ways of working. Brands that reflect “creator” archetype differentiate themselves from conventional brands that tackle with wide range of product categories with no creative value in it. Examples of

“creator” brands are Canon, Lego, and Crayola. As brand is about self-expressing, Lego encourage users to be more imaginative by providing tools to develop those ideas in reality.

### **Ruler**

The “ruler” holds power and authority. Its core desire is to take a control to rule the world and maintain the power by empowering people. The “ruler” archetype enjoys being in a leader position and makes control group more organized. They are also known as the boss, aristocrat, administrator, and manager. Brands reflecting “ruler” archetype are, Kodak, Duracell, American Express, and General Electric (GE). These brands show charismatic leadership, promising to protect the world from chaos and offer lifetime guarantee. GE, for example, promotes their brand as a “ruler” by assuring economic stability and enhanced infrastructure.

The 12 brand archetypes are universal and versatile (Mark and Pearson 2002). Depending on how the brand approaches 12 archetypes, brands can be interpreted in different forms.

Therefore, brands should develop their own and unique brand archetypes that reflect the core brand value. This process is called brand prototype (Siraj and Kumari 2011), which goes back to the brand prototyping model Jansen (2006) suggested in *Figure 3*. By following the brand prototyping process, brands can construct unique brand identity, maintain brand’s core value and meet consumer’s needs. In the market condition where it is changing in a fast pace, keeping the brand’s fundamental value is significant to occupy their market position. Brands that successfully build brand archetypes that represent brand’s essence, can adapt themselves easily into interchanging market condition. *Figure 5* visualizes 12 archetypes developed by Mark and Pearson (2002).

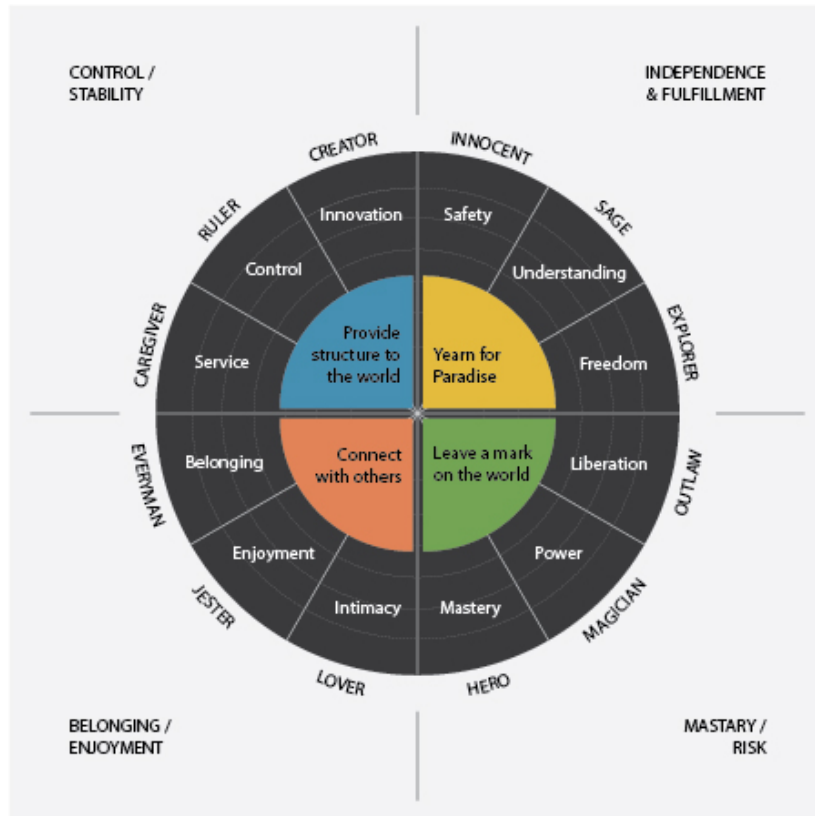


Figure 5: 12 master archetype chart (Mark and Pearson 2002)

In twelve different archetypes, none of them outstand the other. Each has its distinctive attributes that represent the brand value. Each distinctive persona drives the particulars of tone, languages, and attitude (Herskovitz and Crystal 2010). The key to brand archetype is to stay consistent with the archetype chosen. Consumers will be able to understand the underlying message and strengths when the archetype stays stable and communicate with consistent tone and manner (Herskovitz and Crystal 2010). A good archetype remains authentic to its core value, and has the flexibility to grow with the time and changing market situation (Herskovitz and Crystal 2010).

### 2.3.4 Hypothesis development

According to Carl Jung (1938), Archetypes are “forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as individual products of unconscious origin” (Jung 1938). Because archetype carries symbolic meaning that people share deep inside their mind, it enables the brand to overcome cultural barriers when the brand expands its market to a place where there is a difference in cultural

background. There already are enormous numbers of companies that have positioned themselves as global brands with widely accepted brand archetype. Coca Cola for example is doing brilliant job turning their brand identity into a symbol of love and hope. With numbers of campaigns and collaborations, Coca Cola is building marketing strategies around brand archetype “innocent”. Their consistency in maintaining “innocent story” – an optimistic view of life and desire to create a better world- builds a single icon that is shared worldwide. No matter where the Coca Cola is presented, the message Coca Cola conveys through a story stays universally the same. Considering that Coca Cola is basically selling carbohydrate sugar drinks, they successfully delivered bigger meaning to the consumers. An example of Coca Cola’s storytelling strategy shows that the power of well-constructed brand storytelling overcomes cultural barrier.

As the market performance is becoming more global, business no longer stays in one market region. Cultural difference is the key issue in the field of international business (Terpstra 1978). As numbers of existing companies prove that brand performs in more than one single culture or region, cultural variables are left as a big question mark in consumer behavior theory and marketing practice (Rao 2006). When we establish a brand story, there are countless factors that influence the process. Starting from the product or service, company value, corporate culture, social background, politics, users, CEO, and many others can be those factors. The way of life is different from one society to the other. The characteristic of society is shaped by “a complex matrix of manners, styles of dress, norms for social behavior, rituals, religions, values and language” (Jure 2014). This complexity of cultural matrix is what makes individuals interpret messages in different ways and measure their behavior in quantitative method or fit into one master marketing plan (Jure 2014). Even with the international brands that perform in global market, the social background naturally influences the core brand value and marketing strategy. A fashion doll Barbie for example, had to experience several market failures due to the cultural gap and misunderstanding of the target market. Barbie started to become famous in American market by making a female figure dolls that replicates ideally beautiful white women. However, when Barbie expanded their market to South America, their sales performance did not meet the point what the company has expected. In fact, Barbie’s products brought social arguments against racial discrimination. Not only that, they faced a bigger crisis when the brand created extreme stories around Barbie and her boyfriend Ken. While a love story about Barbie and Ken helped regaining attention from the customers, the brand went one step further by adding

dynamics in the relationship: cheating, getting a divorce, getting back together and so on. Making the situation even worse, there were rumors around Barbie and Ken that can bring up socially controversial issues. Even though Barbie's storytelling partially was successful in terms of word of mouth marketing, the company lost its initial brand image from the consumers who were not able to accept the cultural gap.

Seeing from the Barbie case, brand storytelling is not "one size fits all." Because brand story shares life value and social / individual belief, it cannot be discussed without cultural spirit. The general assumption about branding is that the cultural background influences the company's core value. And as seen in figure 2, "Laboratory Model for developing the company's core story" by Fog (2010), the first step of developing brand story is to define company's core value. As discussed in the beginning of the research, an example of Samsung and Apple show that consumers receive different brand message based on the brand archetype. My key question was "Why do Samsung and Apples have different brand stories?" This is where this research hypothesis is initiated. My assumption to answer the question was that "It's because different cultural spirit is imbedded in those two companies". According to Sung and Tinkham (2005), brands are symbolic reflection of cultural meaning. In Western cultures, people prefer to have an emotional independence to stay private and individual (Sung and Tinkham 2005). People who are influenced by Western culture are self-confident and believe in individual competence (Sung and Tinkham 2005). On the other hand, Asian culture is relatively emotional dependent and emphasizes group harmony (Sung and Tinkham 2005). Based on the study that brands are involved in cultural context, the hypothesis of this research is as follows.

***H<sub>1</sub>: Western tech brands' brand archetypes will show a pattern that contrasts from Asian tech brands' brand archetypes based on the different aspects that Western and Asian cultures have.***



### 3. Methodology

The previous chapter examines relevant literatures about brand storytelling as an emotional branding, and how it helps companies to form an emotional connection between brand and consumers. Brand archetypes are introduced as a critical part of storytelling, as it represents brand identity and adds symbolic meaning to the brand. According to Jung (1938) and Mark and Pearson (2002) who later developed Jung's research, there are 12 primary archetypes that represent basic human motivation. In the last part of the previous chapter, I developed a hypothesis that I would like to further examine in the later part of the research: the difference in brand archetypes between Western tech brands and Asian tech brands.

The purpose of this chapter is to discuss about the methodology I will use to apply theoretical research into actual business cases, and to explore farther discussion. In this chapter, I will introduce the methods I used for data collection, data analysis, and interpretation, which will ultimately guide this thesis to answer the third research question; How does cultural norm makes difference in Western and Asian tech brand archetypes?

“A case study is a description of a management situation (Bonoma 1985).” There are different types of case studies depending on how I approach the phenomenon to answer the research questions. *Table 5* provides a list of case studies Yin (2003) categorized by types of study cases and its definition.

Case Study Type	Definition	Published Study Example
Explanatory	This type of case study would be used if you were seeking to answer a question that sought to explain the presumed causal links in real-life interventions that are too complex for the survey or experimental strategies. In evaluation language, the explanations would link program implementation with program effects (Yin, 2003).	Joia (2002). Analysing a web-based e-commerce learning community: A case study in Brazil. <i>Internet Research</i> , 12, 305-317.

Exploratory	This type of case study is used to explore those situations in which the intervention being evaluated has no clear, single set of outcomes (Yin, 2003).	Lotzkar & Bottorff (2001). An observational study of the development of a nurse-patient relationship. <i>Clinical Nursing Research</i> , 10, 275-294.
Descriptive	This type of case study is used to describe an intervention or phenomenon and the real-life context in which it occurred (Yin, 2003).	Tolson, Fleming, & Schartau (2002). Coping with menstruation: Understanding the needs of women with Parkinson's disease. <i>Journal of Advanced Nursing</i> , 40, 513-521.
Multiple-case studies	A multiple case study enables the researcher to explore differences within and between cases. The goal is to replicate findings across cases. Because comparisons will be drawn, it is imperative that the cases are chosen carefully so that the researcher can predict similar results across cases, or predict contrasting results based on a theory (Yin, 2003).	Campbell & Ahrens (1998). Innovative community services for rape victims: An application of multiple case study methodology. <i>American Journal of Community Psychology</i> , 26, 537-571.
Intrinsic	Stake (1995) uses the term intrinsic and suggests that researchers who have a genuine interest in the case should use this approach when the intent is to better understand the case. It is not undertaken primarily because the case represents other cases or because it illustrates a particular trait or problem, but because in all its particularity and ordinariness, the case itself is of interest. The purpose is NOT to come to understand some abstract construct or generic phenomenon. The purpose is NOT to build theory (although that is an option; Stake, 1995).	Hellström, Nolan, & Lundh (2005). "We do things together" A case study of "couplehood" in dementia. <i>Dementia</i> , 4(1), 7-22.

Instrumental	Is used to accomplish something other than understanding a particular situation. It provides insight into an issue or helps to refine a theory. The case is of secondary interest; it plays a supportive role, facilitating our understanding of something else. The case is often looked at in depth, its contexts scrutinized, its ordinary activities detailed, and because it helps the researcher pursue the external interest. The case may or may not be seen as typical of other cases (Stake, 1995).	Luck, Jackson, & Usher (2007). STAMP: Components of observable behaviour that indicate potential for patient violence in emergency departments. <i>Journal of Advanced Nursing</i> , 59, 11-19.
Collective	Collective case studies are similar in nature and description to multiple case studies (Yin, 2003)	Scheib (2003). Role stress in the professional life of the school music teacher: A collective case study. <i>Journal of Research in Music Education</i> , 51, 124-136.

*Table 5: A classification of case study (Yin 2003)*

### 3.1 Multiple Case study

For the purpose of sampling brand archetypes, I chose multiple case studies as a method to examine archetypes of selected companies and discover patterns between them. As Yin (2003) suggested, I will use multiple case studies to cover contextual conditions that are relevant to literature study I conducted earlier in this page. Multiple case studies support the research by exploring the phenomenon of real cases by exploring variety of data sources (Baxter and Jack 2008). This also means multiple case study method helps understanding the issue from different angles and measure multiple facets of phenomenon.

The primary goal of the research is to find out the difference in pattern between Asian tech companies' brand archetype and the Western tech companies' brand archetype. In this paper, I will use 12 archetypes model invented by Jung (1938) and developed by Pearson (2002).

Keeping in mind of this model, I will first look into multiple cases of organization individually and analyze their brand archetype. With the result I got from the first case analysis, I will then summarize the result and comparing each company's archetypes. The key focus of the second step would be grouping the companies by their origin (the Western vs. Asian) and examine the key difference between those two groups.

## 3.2 Data Selection

In order to find the cases that support the purpose of this research, I went through a sampling procedure to limit the sample size. The samples of companies are selected from the list of top 20 tech companies by their brand value evaluated in 2015. The list is provided from Statista.com, a portal website that conducts quantitative analysis of phenomenon in business industries. The *Figure 6* depicts rankings of top 20 worldwide tech companies that were rated by Millward Brown in 2015.

Using the list from Statista.com offers the advantage of choosing companies that ensures high brand awareness. According to Seth Godin (2009), "A brand's value is merely the sum total of how much extra people will pay, or how often they choose, the expectations, memories, stories and relationships of one brand over the alternatives". Brands that are ranked high on the list indicate the value they provide is well delivered to the consumers and people find the brands worth to consume.

However, as Potter (1996) asserts, the challenge of quantitative research is that each sample element should be given an equal chance of being selected from the population. Therefore it is crucial to generalize the larger population. On the other hand, qualitative sampling is concerned more with gaining access to relevant evidence about the phenomenon (Potter 1996). He adds that qualitative researchers will select a sample based on its convenience or availability, and also based on the purpose. This indicates that the list provided by Statista.com has a limitation in its interpretation in that the companies ranked high on the list do not necessarily mean they have better brand stories or meet wider range of consumers' motivation.

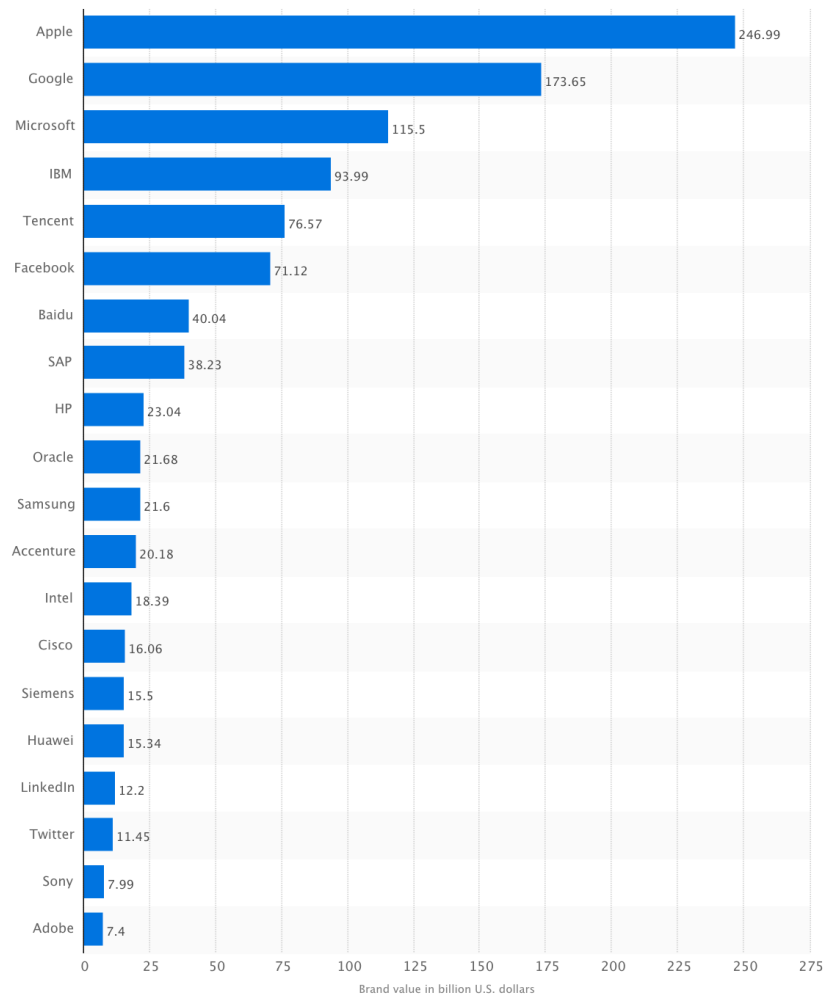


Figure 6: Top 20 most valuable tech brands in 2015, by Millward Brown

In order to solve this problem and to find the cases that meet the purpose of the research, I chose to move one step further to select smaller samples from the top 20 companies. From this process, I intended to select brands that actually use brand storytelling and capture the true connection between the brand and the consumer. In order to do so, I distributed a survey in which I asked the respondents to select total number of 3 brands they feel emotionally connected - 2 Western brands and 1 Asian brands - from top 20 tech companies (see Figure 7). I limited the numbers of selection so that respondents can intuitively select the brand. Also, because the proportion of the number of Western brands to Asian brand on the list are 2.3:1, I kept the ratio between them 2:1. To help respondents understand the concept of brand archetype at a glance, I used a human figure as a metaphor to describe brand archetype. The question I asked in the survey was “If each of 20 tech brands listed was a human, which one would you like to become?” Knowing that well constructed brand story touches human desire and connects it with the brand identity, the underline of the survey question is to find brands

that successfully form emotional bonding with consumers. The brands that are selected prior to the rest of the companies on the list are the ones that have stronger brand identity and their archetypes represent consumers' motivation.

A total 18 respondents filled in the survey. After counting the numbers each brand was selected, I reduced the number of sample to 7: 4 from the Western tech brands, and 3 from Asian tech brands. Interesting thing was that two people on the survey mentioned Amazon, which was not on the list. Including Amazon, brands that are selected are: Apple, Google, Microsoft, and Amazon for Western tech brand. From Asian tech brand, Baidu, Samsung, and Tencent were selected. The result of the survey process is shown in *Table 6*.

Thank you for taking part in this short survey. It is comprised of only one main question and shouldn't take longer than 5 minutes to answer. Your participation is appreciated.

All the best,  
Sooa

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There are numerous tech brands around us today. Imagine that those tech brands are a human figure. What kind of personality would they have? How would they dress up and what kind of tone and manner would they have when they speak? You can use all your imagination based on the experience that you had with these brands.

On the list, there are total 20 tech brands, in which 14 of them are Western brands and 6 are Asian brands. Mark 2 Western tech brands and 1 Asian tech brand (total 3) that are similar to you or that are your role models.

#### WESTERN TECH BRANDS

- ☐ Accenture
- ☐ Adobe
- ☐ Apple
- ☐ Cisco
- ☐ Facebook
- ☐ Google
- ☐ HP
- ☐ IBM
- ☐ Intel
- ☐ LinkedIn
- ☐ Microsoft
- ☐ Oracle
- ☐ SAP
- ☐ Siemens
- ☐ Twitter

#### ASAIN TECH BRANDS

- ☐ Baidu
- ☐ Huawei
- ☐ Samsung
- ☐ Sony
- ☐ Tencent

If you have a tech brand you wanted to choose but is no on the list, write it down!

That was it! Thank you so much for your effort and time on this survey.

*Figure 7: Survey Design aimed at selecting smaller sample size of tech brands*

Western tech Brands			Asian tech Brands		
Company name	Numbers selected	Percentage (%)	Company name	Numbers selected	Percentage (%)
Accenture	0	0	Baidu	2	11.1
Adobe	1	2.8	Huawei	7	38.8
Apple	7	19.4	Samsung	7	38.8
Cisco	0	0	Sony	0	0
Facebook	4	11.1	Tencent	2	11.1
Google	13	36.1			
HP	0	0			
IBM	1	2.8			
Intel	0	0			
LinkedIn	3	8.3			
Microsoft	5	13.8			
Oracle	0	0			
SAP	0	0			
Siemens	0	0			
Twitter	0	0			
<u>Amazon</u>	2	5.6			

*Table 6: Result of survey questions*

### 3.3 Data Collection

To gather information of each case, I collected data from second source. As Yin (2003) argued, using multiple sources of data cover extensive range of social issues and process. It also allows investigating the case from multiple angles. Yin (2003) further provided guidelines for using multiple sources of data. First, multiple sources of evidence should be used in data collection. Second, the data collected for cases studies should create a case study database and this database should be kept separate from the final result. Third, there should be a link between the data, the research question, and the result.



In this paper, I followed all three of Yin's guideline to collect and analyze data. Documentary data was collected from the corporate websites, newspaper articles, academic articles, and blogs of marketing professionals. Since data available online has no limitation in its boundary, I used limited key words to find relevant information. Those key words include 'emotional branding,' 'brand archetype,' 'brand storytelling,' 'brand persona,' and 'brand identity.'

### **3.4 Analysis**

Patton (1987) explains analysis as 'organizing the data into categories, patterns and basic descriptive units. In this paper, I followed cross-case synthesis technique Yin (2003) proposed to find a pattern across the cases. As Yin (2003) suggested, a general strategy of analyzing multiple case studies is using theoretical propositions to guide the data collection and scrutinize specific data. Adopting the propositions developed already by other scholars helps shaping the data collection and therefore organizes it with relevant context. Each case study would work as a piece of puzzle, which will later be combined to draw a final result. Baxter and Susan (2008) stated that this strategy "adds strength to the findings as the various strands of data are braided together to promote a greater understanding of the case". In the first part of the analysis, I handled 7 cases individually to investigate brand archetype of each company. For the theoretical propositions, I chose Mark and Pearson's (2002) model they developed to define 12 archetypes. On the second, or the final phase of the analysis, I will sum up the result I got from the first analysis phase to draw the result. In order to do so, I placed each company's archetype in Mark and Pearson's (2002) archetype chart, where the 12 archetypes are divided into four main categories. I will then interpret the data, which Patton (1987) describes as "the process of adding meaning and significance and looking for relationships". The main focus in interpreting the data will be finding the relationship between archetypes and origin of the brand using 12 archetypes matrix. As Baxter and Susan (2008) suggested, each case result is contributing to understand the phenomenon, which in this study is the pattern between archetypes of Asian tech companies and the Western tech companies.

## 4. ANALYSIS AND FINDINGS

### 4.1 Case Studies

#### *4.1.1 Apple*

In 2007, Steve Jobs gives one of the legendary speeches at Macworld expo in San Francisco. Steve Job's introduction of the first iPhone captivated worldwide attention, in terms of the way he constructed the presentation. In the beginning of the presentation, Steve Jobs listed down the history of Apple and how Apple's inventions have influenced today's computer industry. When his story began to unfold in a linear narrative, the audiences were bating their breath to see what would be Apple's up coming invention. Before Steve Jobs reveals the first generation iPhone he repeated showing three simple images of touchscreen iPod, a phone, an internet communicator. When some of the audience started to grasp the idea from the suspense Jobs built, they started to shout and applaud out of excitement. The first introduction of iPhone had successfully grabbed the spotlight.

Apple's long history was already well known even before Steve Job's famous iPhone announcement in 2007. Jobs built iPhone's brand storytelling consistent with the Apple's brand value. On the stage, all he did was to dissolve iPhone's brand into Apple's brand with well-constructed storytelling principle. What Apple is trying to deliver the world is not just showing some new features the company has invented. They are knotting a story to a story to build consistent brand value that highlights their contribution to the world as a game changer. For example, Apple's TV commercials focus on what users can create using Apple's product rather than showing close-up shots of the products. Until now when the world is waiting for iPhone 7 to come out this September 2016, Apple is continuing Steve Job's work of storytelling marketing.

Since its foundation in 1976, Apple has made its remarks in the tech industry. Apple has changed the way people view computing devices, focusing on the high quality software as

well as aesthetic hardware design. Apple deducts unnecessary part of the devices, making it as simple as it can be. Simplicity, the symbol of the brand was established based on the company's open mind towards new idea. While all the tech companies hesitated to make changes from traditions, Apple aimed to create their own rules. Apple focused on making high quality products and sticking to their core value, "bring great products to the planet".

The brand's hidden value, however, is not just their high product outcomes. Apple has a story that connects the company to users, and users to users. The story Apple crafted is strong enough to engage users to the brand and to make them want to be part of it. This emotional bonding outplays functional improvements that Apple introduces every year during fall season. To the most of the Apple users, they believe they can achieve artistic and inspiring power by being part of Apple community.

### ***4.1.2 Google***

In 2010, Google disclosed its first advertisement at the Super Bowl Sunday. During this short 30 seconds commercial, Google tells a story of a long distance couple developing their relationship with some help of Google search. The key features such as mapping, airline alert, street view, and auto correction are introduced through out the story. After their first debut, Google continues with their march on TV commercials. In their 2012 TV commercial "Jess Time", Google again tells a story, but this time about a daughter and father relationship. Jess, after leaving her home for college maintains close relationship with her father using Google Chat, Video and Hang Out. The ad demonstrates emotions we all feel with our families such as joy, anger, touching, and love by showing their daily conversation using Google services. These TV commercial series convince consumers by providing emotional bonding with the belief that technology encourages human interaction and create meaningful connection with loved ones (Forstmann 2012). Google, a company that insisted not to have a TV commercial had a reason to change its plan. Lorraine Twohill, Google's vice president for global marketing mentioned about Google's shift in marketing strategy in her interview at Google's Zeitgeist conference in 2011 (Forstmann 2012).

"If we don't make you cry, we fail. It's about emotion. It's important to remind people why Google matters, how it's had an impact on people's lives, what life was like before this."

Google, founded in 1998 began as a web search engine and built their business model by monetizing data collected from users. They chose Android as a main platform, which they found it as the best environment to focus on providing free high quality web services. These free services including Google search, Google Maps, Gmail, Google scholar, and more enabled Google to collect extensive data from user behavior. Along with their growth path, Google expanded their business by acquiring different types of platform such as Blogger and YouTube.

As Google has more complex messages to convey to communicate what their services are about, Twohill concluded that emotional storytelling is key to connect their brand with viewers instead of pushing their product. Google's new branding strategy clearly conveys their key message; Google provides information in order to help users stretch their thoughts and to give advice to enhance human relationship. Connecting people to information. It is what Google attempts to accomplish from their business. By communicating with emotional and personal level, Google gives the users the feeling of connecting the world together by using Google service. Their key service features introduced in short storytelling are all brought together with the company's core value.

When Google was first founded, "don't be evil", their first stated corporate value marked Google's aspiration to be true to what they do and to make money by doing good things. Despite it is replaced by their new motto "Do the right thing" when they became a holding company in 2015, Google still remains their spirit to be honest and helpful mentor who organize the world's information. This ambition is also shown in their sub brands. For example, a nonprofit membership program "Google for Nonprofits" communicate with their topline identity "You're changing the world. We want to help." Although there have been some critics that Google does not always do the fair play on influencing online world, it is clear that Google's brand persona, a good mentor, stays consistent. The redesign of the Google Chrome logo presented in 2015, which is more accessible to different types of devices, is giving a clear evidence that Google is now stretching their territory to even deeply reach their corporate value.

### ***4.1.3 Microsoft***

“Our mission is to empower every person and every organization on the planet to achieve more.”

To Microsoft, it is less about the innovation. But their focus is more in power and control. Microsoft's core value is what any technology companies could aim for: to distribute software program to everyone. When Microsoft was founded in 1975, the founder Bill Gates's ambition was to bring the impact on the world until there is a computer in every home and every desk. As Microsoft's core value is to provide products that are accessible to every one, their branding strategy is carried out to be ubiquitous to every generation. To brand the company, Microsoft used Bill Gates's success story to build unique brand identity. The company's identity therefore reflects much of Bill Gates's ambition and value. In some extend, a company that parallels a persona who got 1590 out of 1600 in SAT self explains its seek for perfection and excellence. Since Microsoft dominated the PC software market with computing space and operating system from 1985 (Beaumont 2008), Microsoft soon became a norm of a technology company. 90 percent of the computers are still operating based on Microsoft software. Pre-loaded Window allowed to dominate the PC market, and successfully pushed its sales when they launched new products. In 1989, Microsoft consolidates its position in the market by releasing Microsoft Office (Beaumont 2008).

Essentiality, this is what enabled Microsoft to take authority in the market. Microsoft had a utilitarian essentiality (Keizer 2014) that there were no alternatives to Window and Microsoft Office for consumers. Microsoft brand strategy generated its own sales predisposing consumers' buying decisions (Barney 2008). The market domination of Microsoft's operation system was so serious, Microsoft got filed by the government in the mid of 1990's as antitrust violation.

Another case that shows Microsoft's characteristic as taking control over market is their attitude towards brand partners. To partnering brands that represent Microsoft, Microsoft gives strict guidelines on logo usage. Instead of training the partners or giving flexible choices, Microsoft prefers to treat them with strict documented templates and guideline. David Wertz, president of one of Microsoft partner company, PC Works Plus stated that Microsoft strictly manages the way partners use the logo, and give instructions to convey

Microsoft's corporate value. What Microsoft is aiming by doing so is to make sure partners treat the brand properly, which ultimately prevent from getting image damage from misuse (Barney 2008).

However the market control that Microsoft used to have is rapidly showing downstream within emergence of strong competitor brands. As Apple developed their own IOS based computers and Google created online working space such as Google doc, Microsoft has been steadily loosing its reputation in the market. Especially the release of free Google Doc the free online working space, threatened Microsoft's paid programs. Nowadays, as increasing numbers of young users owns personal computer, Microsoft's brand are perceived as boring and old compared to that of Apple and Google. Microsoft still relied on their powerful essentiality that used to rule the beginning of personal computer era, where as Apple and Google continuously developed creative abilities that adds diversity to computer work.

The appearance of competitors such as Apple and Google threw a message that Microsoft cannot become a winner of the game solely on utilitarian quality anymore, when more and more young users are now looking for creativity and emotional connection from technology. In the interview with Bill Gates in 2005, Gates acknowledged their failure of obtaining new market by mentioning, "Google kicked our butt" when Google first opened up the potential of online working space. The loss of market share and dropping reputation by its lack of innovation has forced Microsoft to come up with new marketing strategy.

The treatment was to transform its brand identity to become "every man"- an archetype that aims to connect people by meaningful way. Microsoft tried different advertising techniques to reestablish their brand personality as an easy going and friendly brand. However, Microsoft failed to bring positive reactions from the advertisement viewers. Also its inconsistency in brand identity eventually caused loosing brand reliance and customer loyalty.

This Microsoft case does not necessarily mean "ruler" archetype is boring, or vulnerable to competitors. Microsoft has maintained high brand power and is still one of the beloved brands from majority of the population. The company ruled the market with its compelling product development and brand strategy. However, Microsoft did not see the market movement. The market is moving from desktop to online space and mobile devices, but it

took too long for Microsoft to acknowledge this change. Microsoft Window and Microsoft Office used to be a cash cow when there were no other alternations in the market. However, as competitors in new market trends are emerging, Microsoft is struggling to keep its brand personality and power to control the market.

#### ***4.1.4 Amazon***

According to Jeff Bezos, the CEO and founder of Amazon, Amazon is currently testing its delivery drones in Canada, UK, and Denmark (Vanian 2016). It is a groundbreaking experiment for a company to appear in case studies as an innovative company that opened up bookstore online. It was one of the few companies that survived during dot-com bubble, where 90% of business failed to survive (Kelleher 2014). The company has expanded its business from online bookstore into the beast online market place. Amazon not only added diversity in their online retail store, it built one of the largest cloud infrastructure services, providing ultimate brand experience online (White 2011). For the past years, Amazon expanded its market by offering streaming video taking on Netflix and Hulu, developed Kindle Fire tablet, and launched Amazon Game Studios. The strength of Amazon is not just a variety of product list, but the whole business model is designed to offer convenient and customized shopping experience to users. With its continuous experiment of enhancing purchase experience, the company revenue has grown at a tremendous rate from \$150 million in 1997 to \$107 billion in 2015 (Satterfield 2014). The numeric statistic not only shows the brand's success, but it also indicates Amazon has more budget to try radical experiments, and delivery drone is one of them. Amazon's brand journey- from the first online book store to become one of the biggest online shopping experience- and the brand's radical accomplishments all began from the corporate's aspiration to explore new world. Amazon offers contents that everyone could discover new idea and broaden the horizon of opportunity. Amazon's desire to discover new possibilities of world have self motivated the company to define themselves.

Considering most of the radical innovations start from exploring outer world and investing money to develop new technology, the way Amazon work however, is backward. Amazon focuses the inner world: customers. Customer obsession is what Amazon puts in front of every step. Amazon considers customer obsession as the single most important asset of the

company. According to Ian McCallister, a formal staff developer in Amazon, the company follows a process named “working backward”.

“We try to work backwards from customers, rather than starting with an idea for a product and trying to bolt customers onto it. While working backwards can be applied to any specific product decision, using this approach is especially important when developing new products or features. For new initiatives a product manager typically starts by writing an internal press release announcing the finished product. The target audience for the press release is the new/updated product’s customers, which can be retail customers or internal users of a tool or technology. Internal press releases are centered around the customer problem, how current solutions (internal or external) fail, and how the new product will blow away existing solutions”

He explained that during the product development process, Amazon relies on customers’ feedback they get from press release (Roberto 2013). Since Amazon built its culture by putting customer at the center, big part of technology development process is formed customer centric, which values customer experience for the most (Shmula 2007). Everything about Amazon, from the product selection to powerful search engine and interactive customer service communication is all designed to support customer in the best possible way. Their customer centric approach serves as impetus to constantly innovate and search for new means to accomplish their goal, and it is so far the most important factor that influences business model. It is not an exaggeration to say Amazon’s brand adventure to explore new life is initiated by focusing on the inner world- customers’ voice. Amazon’s brand story is firmly established with its brand image as a corporate that listens to customers and prioritizes user experience no matter how big the project becomes. Their story therefore has different ground root from that of the competitors.

Although Amazon has expanded its business since its foundation, it did not happen haphazardly. Instead of betting on new technology, they elaborated ideas on top of technology that has already developed (Kelleher 2012). The Kindle for example, which eventually brought whole new reading experience, is built based on a low-cost android platform (Kelleher 2012). Amazon has created its own kingdom in online retail store by seeking their brand identity via opting the rout of exploring the world. They chose to avoid following conventional business tricks, such as allocating most part of budget in TV and



magazine ads. Instead, Amazon reinvests their earnings into technology for its Web site, distribution capability, and any other means to enhance user experience (Spencer 2009). Hayes Roth, chief marketing officer at brand consultant Landor Associates pointed out Amazon's own journey of exploration as saying "They are all about ease of use" (Spencer 2009). Big part of Amazon's brand personality is formed by Bezos, the founder of Amazon (Badenhorst 2014). When Bezos developed Kindle, his aim was not to make world's best tablet, but to make the world's best e-reader (Badenhorst 2014). His ambition for creating and expanding the company started from the curiosity and passion for the future that technology can explore. The language Amazon communicates with the brand is rooted in the passion of the founder, and it empowers brand personality in order to drive the brand even farther.

#### ***4.1.5 Tencent***

Founded in 1998, Tencent is China's biggest online porter site. The company provided mobile platform that serves collective online services before American services that are popularly used these days; such as Facebook, Twitter, and WhatsApp. It has built a platform used by 355 million active users in China, and the number of users is increasing as there are more functions added in the app (Elliott 2014). Recently, Tencent added an online transportation service similar to Uber. Which was used 21 million times few weeks after launching the service (Elliott 2014). Tencent grew up significantly by expanding its business in dozens of different services and creating its online ecosystem. Their services include IM (instant messaging) service, online media, wireless Internet value-added services, interactive entertainment service, Internet value-added service, e-commerce and online advertising service.

Tencent began with a desktop computer instant messaging product called OICQ. After having some patent problems with Israeli company ICQ, Tencent changed the product name to QQ. Among young Chinese users, QQ became a great hit. Before Facebook has created new paradigm of the communication, QQ already was on the way of creating social networking service in China. In the beginning of the product launch, the revenue was streamed from advertising and monthly fees for premium QQ users. In 2004, when the service was stabilized, Tencent added extra services such as games, extra storage space, and emoticons. In 2011, Tencent creates WeChat, an application for instant messaging and group chatting.

WeChat instantly grasps Chinese mobile industry by becoming a Chinese version of Facebook. Like QQ, WeChat also has collective services that are operated through the app; paying bills, money transfer, ordering food, shopping, checking for flight, booking cabs, and posting to social media. WeChat is providing an ultimate user experience through one mobile application. Some of the services that WeChat built on their application are now what Facebook is planning to do with WhatsApp.

China's internet companies have inherent advantages, since some potential competitors from outside the China have legal handicaps doing business in China. Facebook is banned in China and Google was forced to leave China in 2010. Tencent was one of the companies who got the benefit from government's strict regulation. Consequently, Tencent had favorable business environment to captivate large number of Chinese users and successfully stabilize the business.

Tencent is now expanding its border to international market with their core service named WeChat, a mobile messaging service similar to WhatsApp. The biggest challenge for Tencent to step into the world market and join the league with companies like Amazon, Facebook, and Google, is to perform without having advantages they used to have with Chinese business custom. These include working closely with the government, copying existing products without any legal restrictions, and historically aggressive (Elliott 2014). This partly explains why Ma, the founder of Tencent remains mysterious in the western press. While Tencent is adapting their business in international market, exposing too much information to the press could possibly reveal unauthorized business customs the company used to have in China.

Despite Tencent's company culture and business strategy still remains confidential, Tencent is trying to improve its marketing strategy to narrow the gap between international brands. In a survey of top 100 most valuable Chinese brands by ad agency WP and marketing research outfit Millward Brown, Tencent took a lead in 2015 (Fannin 2015). For the first time, Tencent, a market driven company overtook the state owned China Mobile. This shift implicate Tencent is improving its marketing strategy to increase brand awareness and build competitiveness through innovation. WeChat, in that sense is one of the products Tencent is constantly improving to use it in globalization strategy.

"Americans don't have a habit of replying texting instantly like the Chinese. The success we had in China and Southeast Asian countries might not be the same as the American market."

Martin lau, the president of Tencent explains that there is a gap between Chinese and Western culture, which WeChat should overcome to globalize their product (Zhang 2013). It still remains as homework to Tencent to build a strategy that could surpass cultural difference in Western market.

Tencent's passion to enhance the quality of life by internet is what drives the company to innovate. Ma once described his first experience "magical" when he found out the potentials that internet could bring to the future. Tencent has already influenced hundreds of million people to have new way of communicating, and to have lifestyle that was impossible before (Zhang 2013). Although there still are some hurdles to overcome, Tencent is making remarkable footsteps in internet industry to empower and transform the way of living.

#### ***4.1.6 Baidu***

Baidu is a web search engine company Headquartered in Beijing, China. The company began with less than 10 employees in 2000, but now the number of employees reaches over 7000, placing China's number one search engine company. With 80% of market share by advertising revenue, Baidu is dominating Chinese search engine market (China 2015). From the beginning, Baidu stays consistent with company's core value: to provide the best way for people to find information. The company put the customer satisfaction in the center of their product development. They focus on building a society where knowledge is shared through internet, and providing services to bridge the information gap. With the mission to provide the best and most equitable way for people to find what they are looking for, Baidu aims to be the most reliable brand in web search in China.

China is the second biggest search engine market after U.S. with a market size of US \$14.9 million in 2015 (China 2015). Its growth rate in search engine advertising is 32.8%, which is twice the average growth rate worldwide (China 2015). While Google is struggling to step

into the Chinese market, Baidu has opportunity to provide services to the 564 million Internet users in China.

Baidu is partnering with international startups to have wide perspective and discover potential market. Similar to many other Chinese companies, Baidu finds creative answers by engaging external sources. By collaborating with startups, Baidu building online ecosystem where education, financial, and health service are all integrated under Baidu's brand. While Google owns in-house innovation hub to nurture innovation by employees, Baidu, like many other Chinese companies rely on partnership. Their cultural motto "Simple and reliable" explains the attitude Baidu has when they are interacting with the partners.

Providing a reliable brand value to partners and users is what drives Baidu to develop user oriented services. In order to provide web search service that satisfies Chinese user, Baidu analyzed user market and habits in China. While Google failed in China due to their misunderstanding of Chinese market and arrogant attitude towards the users, Baidu clearly understood that there is a big difference between the West and China from the way users search information online. The *Table 7* summarizes the key difference between China and the West.

	<b>China</b>	<b>The West</b>
Average age for search	25	35
Focus on result page	Widespread, covering whole page	Focus on upper left part of page
Time spent on page	30-60 seconds	10 seconds
Popular search device	Mobile phone	Desktop/laptop
Search method	Prefer to choose from list	Prefer to type in key words

*Table 7: Customers Insights in China vs. The West*

In China, younger demographic are the target users. There are also some differences in the way users scan the page, and time spent on page. The difference also shows Chinese users are keen to mobile online environment, which is one of the significant trends in China. And due to the increasing interests in branded goods and inspiring lifestyles, users demand to see as much information as they can from Internet. Users prefer to see all the options suggested

from the search engine, rather than writing down each key word by themselves. Another major difference is in user browsing behavior. While the Western users tend to be more suspicious about the information provided online, Chinese users believe websites paid to be on the premium page are more reliable brands (Harca 2013). Baidu's brand personality took into account this user behavior, and created adequate service to meet those needs. While Google asks "What can I do for you?", Baidu asks "How can I help you?". This difference in the tone of the language shows that Baidu's attitude towards the users; Baidu is always ready to support users and optimize the online condition to the environment users feel the most comfortable.

#### ***4.1.7 Samsung Electronics***

One key difference between the Western tech companies and Asian tech companies found in previous cases is that in Asian tech companies, there aren't any well-known stories about the companies' founders. The stories of Larry Page, Jeff Bezos, Bill Gates, and Steve Jobs are big contributors to the brands they constructed. There are cases studies and books written based on the stories of those founders, which enables consumers to connect the brand with the stories. For most of the Asian tech companies, however, the founder of the company does not stand out in their brand stories. It was the same for Samsung, until the company started to combine brand stories with a famous episode of Lee Kun Hee, the chairman of Samsung Electronics.

Founded by Lee Byung Chull, Samsung started as a small trading company in 1938. In early year, Samsung named itself "Three Stars" and their logo as well was different from what they are using now. In 1969, Samsung Electronics was founded as a part of Samsung group. After Lee Byung Chull's son Lee Kun Hee took over as chairman in 1987, the company went through a significant progress. Under Lee Kun Hee's leadership, Samsung Electronics developed wide variety of home appliance products and many of them were exported abroad. Lee's aspiration was making Samsung Electronics more than just a global brand, but to make world's best manufacturing company. In 1993, he went global tour to check how his company was doing outside Korea. In an electronics store in California, Lee finds out that Samsung TVs were sitting at the back shelf covered with dust, while Sony and Panasonic TVs were sold with premium label. When he visited Frankfurt at the same year, he gathered Samsung Electronics's executives in Flakenstein Grand Kempinski Hotel to give a speech about the company vision for the future. Inside Samsung Electronics, this speech is known as

"Frankfurt Declaration of 1993" (Yarrow 2013). In this conference, Lee leaves a famous quote "Change everything except your wife and children." The speech was transcribed into a 200 pages book and distributed to Samsung employees. Samsung Electronics even bought the same furniture and decorations from Germany, to demonstrate the room that Lee gave a speech (Yarrow 2013). After his famous speech in the Frankfurt conference, Samsung Electronics focused on the quality management and accelerated innovation become world best TV and smartphone maker.

This episode highlights three things. First, it demonstrates Lee's leadership in Samsung. Samsung has an extremely hierarchical organization culture. In the book "Sony vs. Samsung", the author Chang Sea Jin (2011) describes Samsung as a "militaristic organization". "The CEO decides which direction to move in, and there's no discussion—they carry out the order." Lee's speech in Frankfurt supports her claim. Second, unlike other Korean brands founded at the same generation, Samsung Electronics sold stories as part of their branding strategy. This short story of Lee's aspiration was simple but strong enough to demonstrate Samsung Electronics's new brand vision for the future. Third, it provided a significant turning point to Samsung Electronics. Samsung Electronics's brand strategy goes through dramatic change after Lee's speech in Frankfurt.

In the early years, Samsung was known to be the low-quality product manufacturing company. The time when Samsung Electronics was just founded, Korean economy was still in the developing stage. From 1970s, Korean government strategically encouraged developing electronic industry in Korea. The government considered electronic industry was suitable to a country like Korea where there were not enough natural resources but was rich in intelligent human resources. The economic planners advocated that developing domestic electronic companies potentially increases employment rate and fastens economic growth (Yu 1998). Samsung Electronics invested in product development, marketing, and R&D during these times to build strategic infrastructure. Started from home appliances such as monochrome TV, Samsung has broadened its product range to more sophisticated information and communication products such as computers and semiconductors (Yu 1998). Samsung Electronics focused on product push, developing low cost products that could compete with Japanese leading brands. In 25 years, Korean electronic industry reached \$62 billion, growing over 440 times than before (Yu 1998). Due to the fact that Samsung Electronics brought national wide technological improvement and empowered Korean

economy, the brand had a special meaning to Korean Citizens. Samsung Electronics already constructed a brand archetype of “magician”, in a sense that the brand gave a hope to the country implying a message “dreams come true if you work hard to achieve them”. As the Samsung Electronics started to gain world reputation, the brand became a symbol of a hope in Korea.

After its effort to increase sales, Samsung Electronics became a world leading mobile company. Samsung Electronics’ strength comes from the diversity of product line and fast development process. Samsung Electronics customized products to give consumers more options to choose products that represent their lifestyle (Temporal 2005). Samsung Electronics therefore realized more is better, and used its cost advantage to add diverse product line to the categories. For example, while Apple launches 3 new models in a year, Samsung Electronics produces more than 100 different products. Samsung Electronics’ tend to have 3 to 4 different level of market positioning, which each of them provides different product attributes that meet needs. Their product strategy enables locating products into different market segmentation, meeting demands at low prices. Mass customization is what Samsung Electronics focus to achieve worldwide popularity. Speed, another strength of Samsung Electronics that is possible from constant investment in R&D and well structured organization. As the product life cycle is getting shorter, Samsung Electronics took an advantage by its fast product development and commercializing process. Samsung Electronics gained market share by reacting fast to competitors whenever they introduce new product features. With agile development strategy, Samsung Electronics gained competitive advantage by producing and commercializing similar products with lower cost. Until this time, Samsung focused more in time and cost effective production system rather than investing in new technology (Temporal 2005).

Even though Samsung Electronics had engineering capabilities to create high quality products, it did not lead to a customer experience. Samsung Electronics talks about features, not the benefits or emotional connection between products and human. Because of this, Samsung Electronics is perceived as a product-driven company, which does not add any creativity to their products. An example of long legal debate between Samsung Electronics and Apple whether Samsung imitated Apple’s iPhone, shows that Samsung Electronics had difficulties establishing their unique identity from product itself. Although it is difficult to answer yes or no to this fight, it is clear that Samsung Electronics had a history of adding

similar features and designs that were developed by competitors earlier. This was one of the big drawbacks of Samsung Electronics to overcome in order to cast off its brand image as a copycat.

According to a case study conducted by IMF research project, R&D had been the key to Samsung Electronics' success (Michell 2010). Samsung Electronics established its R&D center in Suwon, a city in southern of Seoul already in 1979. While business department is located in Seoul, R&D center in Suwon focuses in a core area of R&D. However, as it is exposed in the company's initial motto "to be the best in the world", Samsung Electronics centralized in production and rapid process technology. This indicates their culture values producing the "world number one" products, but has a little consideration in creating "only one" products. Big part of this lack of creativity was due to the strict corporate culture. In an interview from Financial Times in 2007, Chu Woo-Sik, a senior vice president of Samsung Electronics said the company's culture makes it difficult to accept creativity. "There is no deviation allowed in any form, and there is no free talk". The company's strict Confucian culture, middle and senior managers who resist change, and high peer pressure are killing the creativity and encouraging easier solution by mocking existing products in the market (Michell 2010).

The issue with Samsung Electronics had with lack of innovation was brought up by the Interbrand analysis in 2007-2008 (Michell 2010). The company realized their glorious period by mass production was over, but they could not find a strategy to move on. From 2007, managers keep creativity in the business agenda as a priority (Michell 2010). The company forecasted upcoming market needs, and added 3D printers, Wi-Bro mobile Internet technology, biotechnology, healthcare, and robot business to their main products list. The corporate culture was also restructured to emphasize transparency and to encourage creativity. One of the examples is the dress code. From October 2008, Samsung Electronics allowed casual wears to all employees. This was shocking news throughout the country as well since business attire was a compulsory to most of the companies in Korea. Breaking this silent rule implicated the company's strong will to innovate themselves. Samsung Electronics searched for means to transform its business identity from product-driven to marketing-driven and innovation-driven.



In 2014, Samsung Electronics invested \$13.8 billion on R&D (Stembridge 2015). The company is constantly implementing existing product line such as Galaxy Series, but also investing in new technology. World first LED curved TV and smartphone proves Samsung Electronics is taking a lead in product innovation, and yet has more to come. According to the Thomson Reuters State of Innovation analysts, Samsung Electronics was ranked top 25 in nine categories, which includes Computing & Peripherals, Semiconductors, Aerospace, Medical Devices, Automotive, Pharmaceuticals, and Biotech (Stembridge 2015). This massive patent list shows that Samsung Electronics is close to open up the new way of living and provide diversification to consumers' choice in the future (Stembridge 2015). Samsung Electronics is aiming to create a daily lives integrated with technology and fulfill human's aspiration in the near future.

The last mission left for Samsung Electronics to empower their brand is to make the brand experience personal. As technology became everyday thing and most people are adapted to it, connecting technology and people got significantly important. Features are easy to replicate, but experience is not. Samsung Electronics are learning this lesson from emerging Chinese tech giants, as they are threatening the company by taking the market share. Samsung Electronics is in a verge of losing its brand position, as Chinese tech brands are attacking the company with cost effective products, and Apple still holds its unshakable brand power. Samsung Electronics is trying different marketing tactics to build emotional connection between the brand and users, and to demonstrate how the brand can fulfill the needs (O'Reilly 2012). For example, they installed pop-up stores in global landmarks to provide product experience in an interactive way. They put "designed for humans" as a tagline for Galaxy smartphones.

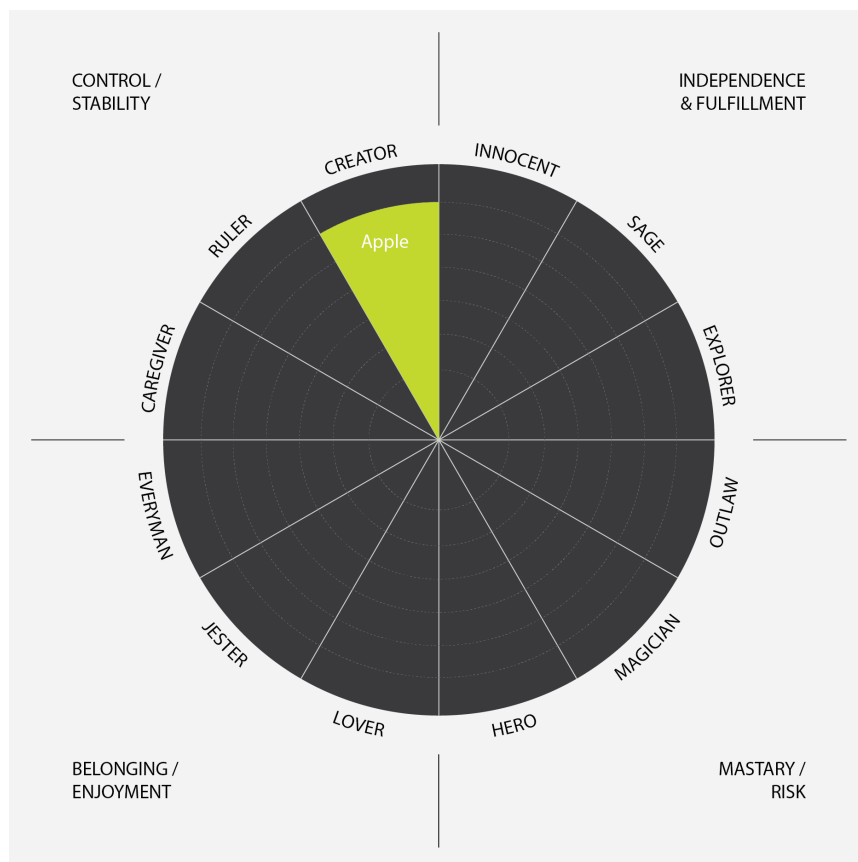
## **4.2 Case Analysis**

### ***4.2.1 Brand archetype of Tech Companies***

#### **Apple**

Apple offers emotionally essentials to the users. Instead of promoting their brand as the best among others, Apple created their own culture by thinking differently from the competitors.

Because of what Apple has pursued with their brand strategy, the way people view computers has changed. Numbers of customers now value artistic and inspiring role of technology in their daily lives. Apple stands as expressive and innovative: Apple shows strong brand archetype of “creator” (see *Figure 8*). Apple promotes their brand as a tool to maximize creativity and self-expressive. They have been fostering innovation not only with their brand, but also Apple impacted the whole tech industry. The story and the company value of Apple are difficult to replicated by others in that Apple has created their own long lasting culture and path.



*Figure 8: Apple’s brand archetype*

## Google

Helping people change the world is what Google aims to achieve from their service. Google uses intelligence and technology to provide information that people use to understand the world. Google stands as knowledge and problem solver, indicating the most significant aspect of the archetype “sage” (see *Figure 9*). Google already acquired its high status as an expert in information pool, such as gathering information and disseminating information.

Since Google has launched its search engine service, people use the word Google as a verb, like “I googled your name” as a symbolic meaning for online search. The word “Googling” demonstrates how much Google has impacted online search engine as a sage. With its diverse range of product portfolio, Google enabled the consumers to learn more about the phenomenon and communicate with the world.

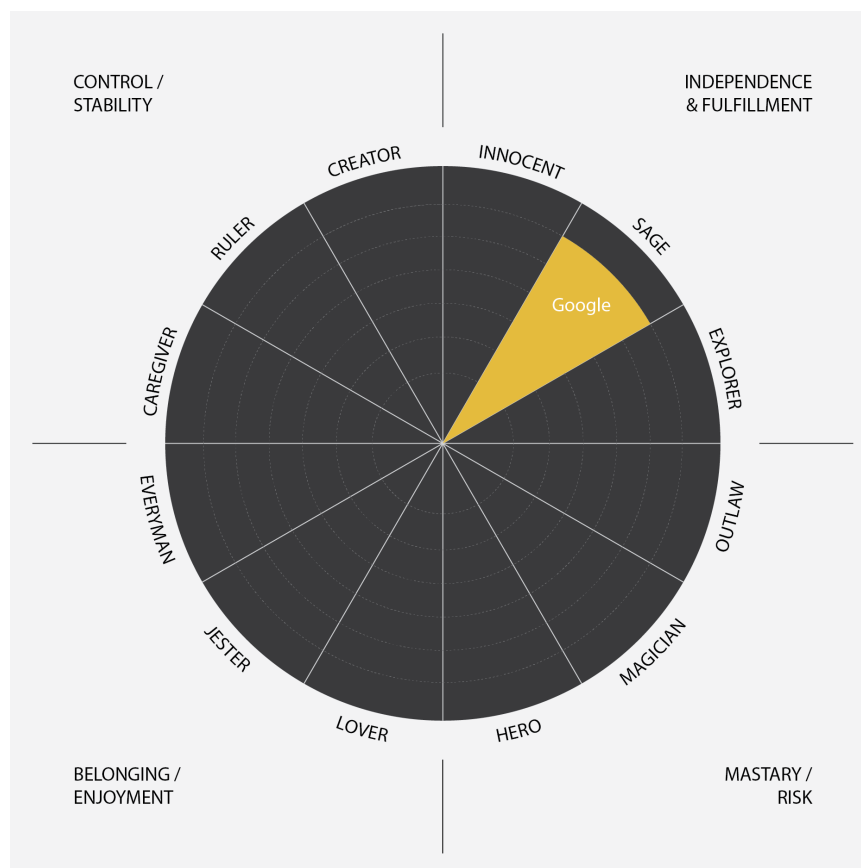
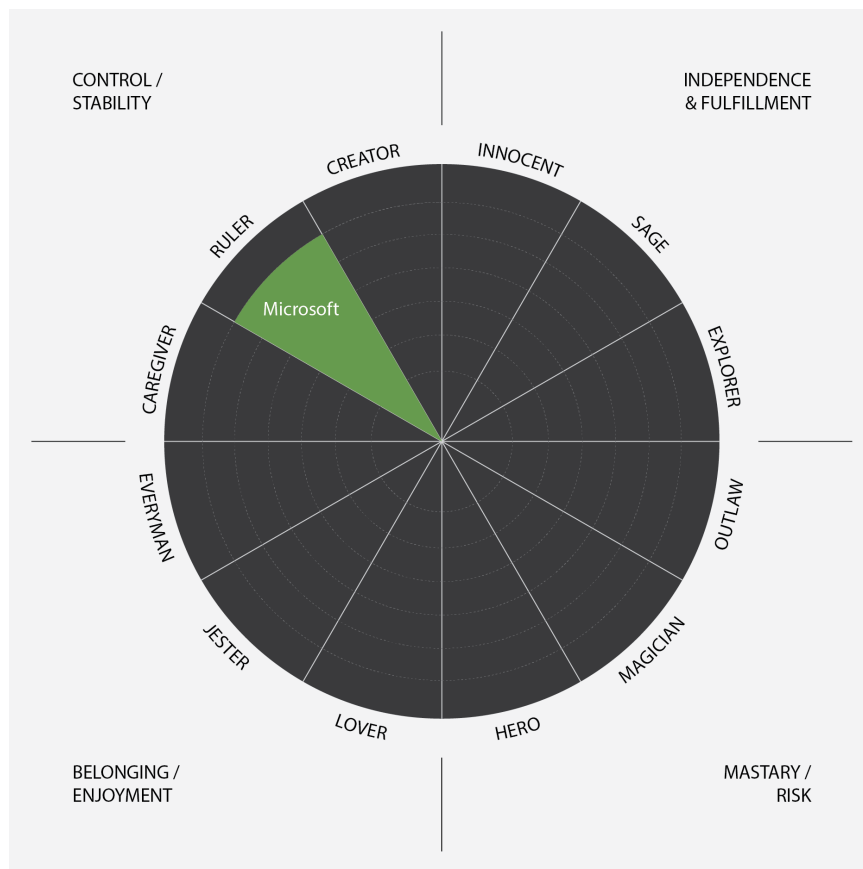


Figure 9: Google’s brand archetype

## Microsoft

Microsoft focuses on facts and order. To Microsoft, it is all about taking a control and empowering users. Based on its branding strategy that exercises power, Microsoft reflects “ruler” archetype (see Figure 10). Within its development of Window series and Microsoft office, Microsoft had a monopoly market share. Since there were no alternatives to software products Microsoft provided, the company took an exclusive position in software market. The driving desire of the company is power, which is demonstrated in their product and marketing strategy. The authority Microsoft had towards the relationship with the partners

also shows the facet of control. The company also gives a sense of authority to the users by providing the service that empowers the users to achieve advanced task.



*Figure 10: Microsoft's brand archetype*

## Amazon

Considering that Amazon has started its business as a bookseller, the impact it has in today's online market is surprising. What makes Amazon such a strong company is the business model that is designed to offer customized shopping experience to users. Not only that, Amazon is investing its revenue to explore new technology and adapt it to their business model. Delivery drone is one example of their numerous radical experiments. The driving force that makes Amazon discover new technology is their desire to explore new world. This is a strong indicator that shows Amazon's brand personality is "explorer" (see *Figure 11*) Amazon follows their passion and expands the horizon of the opportunity through exploration. The brand personality that continues to discover new world and create new chances are what defines Amazon's brand value. Amazon believes that anyone should be free to discover the new path through exploration.

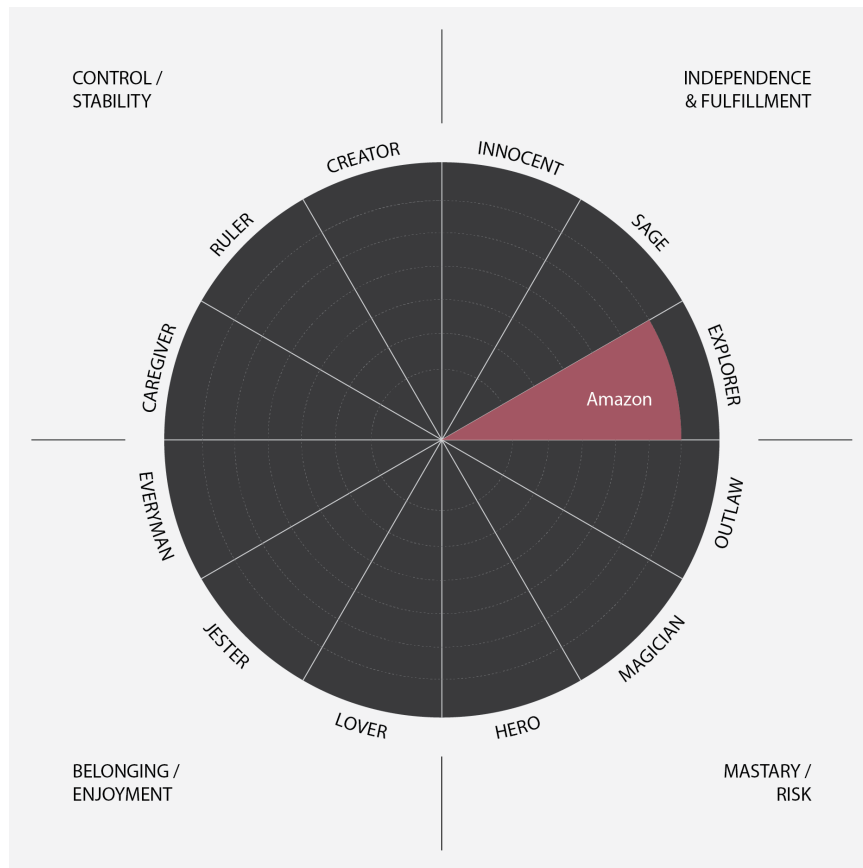


Figure 11: Amazon's brand archetype

## Tencent

Tencent is showing a rapid speed of growth in Chinese tech market, and push innovation by constructing online system that was unimaginable before Tencent. Their ambition to reframe the conventional perceptions and empower the users can be characterized as a “magician” (see *Figure 12*). Their brand strategy of integrating existing services and gathering information to construct new online business invented online ecosystem in China met savvy Chinese users. As a brand with “magician” archetype, Tencent understands the fundamental principles that form our lives and provides solution to improve the world.

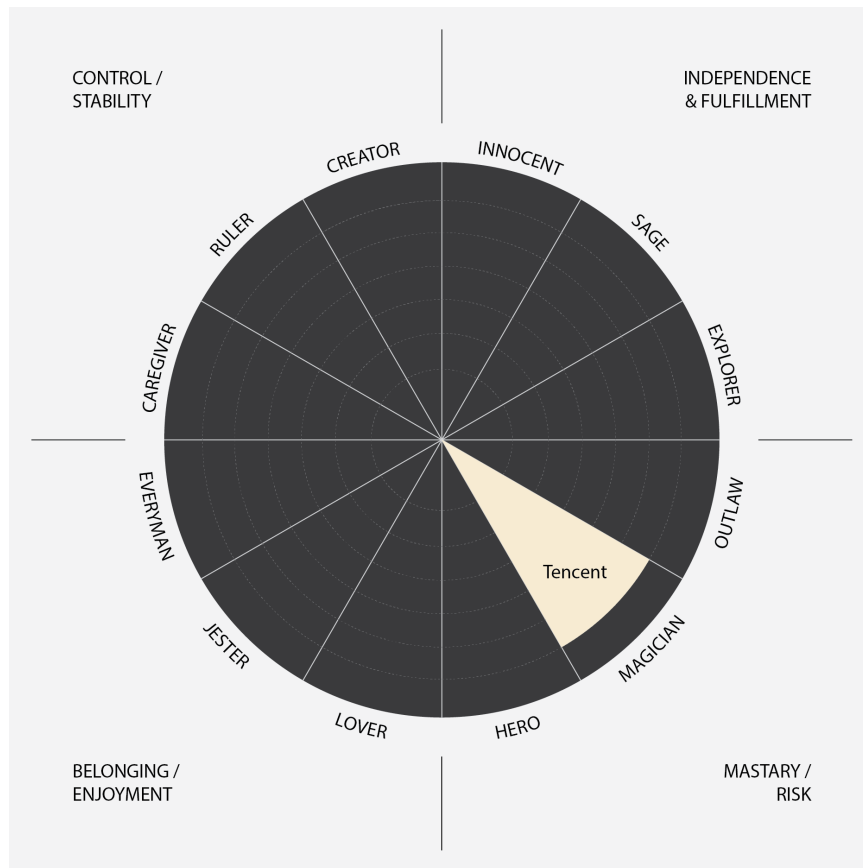
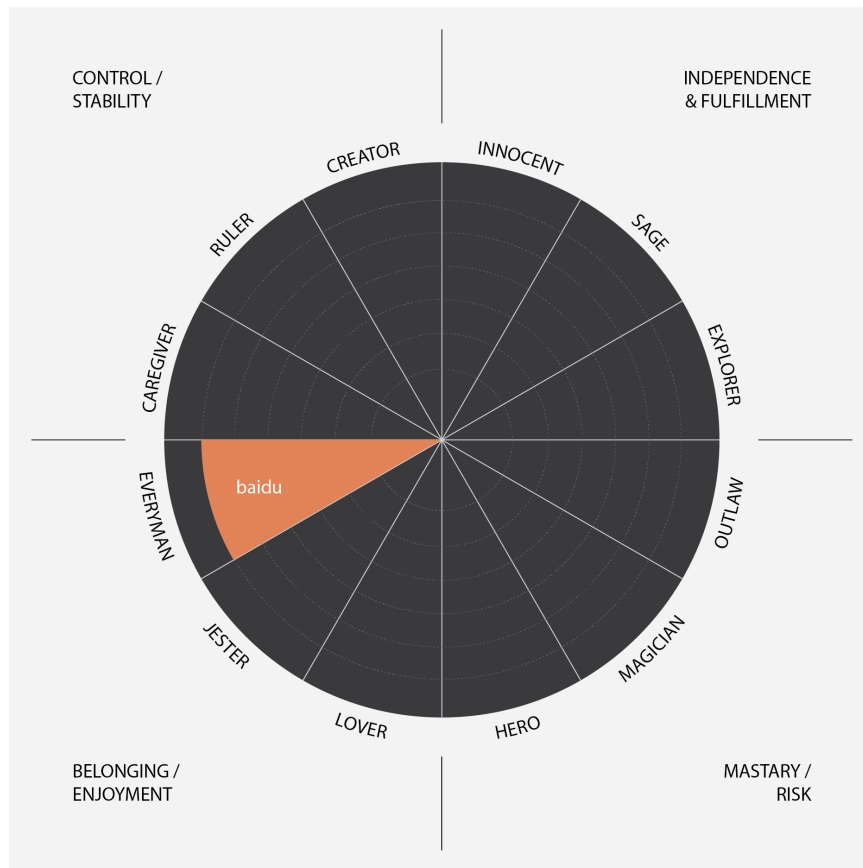


Figure 12: Tencent's brand archetype

## Baidu

'Simple and reliable,' the brand value that Baidu delivers explains that Baidu focuses on providing reliable services to partners and customers. Being a reliable brand means consumers are more willing to depend on the brand and they are feeling a sense of belonging from the brand. Being friendly, empathetic, and reliable; the brand value that Baidu pursue has a characteristic of "everymen" (see Figure 13). Providing a reliable service, and treating everyone the same is what Everymen is all about. The strategy that Baidu had in Chinese market- optimizing the business model that Chinese users feel most friendly, capturing needs from Chinese customers to deliver their service in the simplest way all point out that Baidu is a Everymen brand.



*Figure 13: Baidu's brand archetype*

## **Samsung**

Ever since the smart phone war has begun after Apple launched iPhone series in 2009, Samsung was criticized as a copycat brand. However, despite its dishonor in smartphone market, Samsung has been challenged biggest giants in the industry. Their strength to create new future by challenging directly and making users dream come true exposes the brand archetype of “magician” (see *Figure 14*). Samsung visions their brand to help users achieve their goal, by providing experiences that that transforms conceptual idea into reality. Including in smartphone industry, Samsung continues its brand journey as a “magician” by changing the world by developing innovative products.

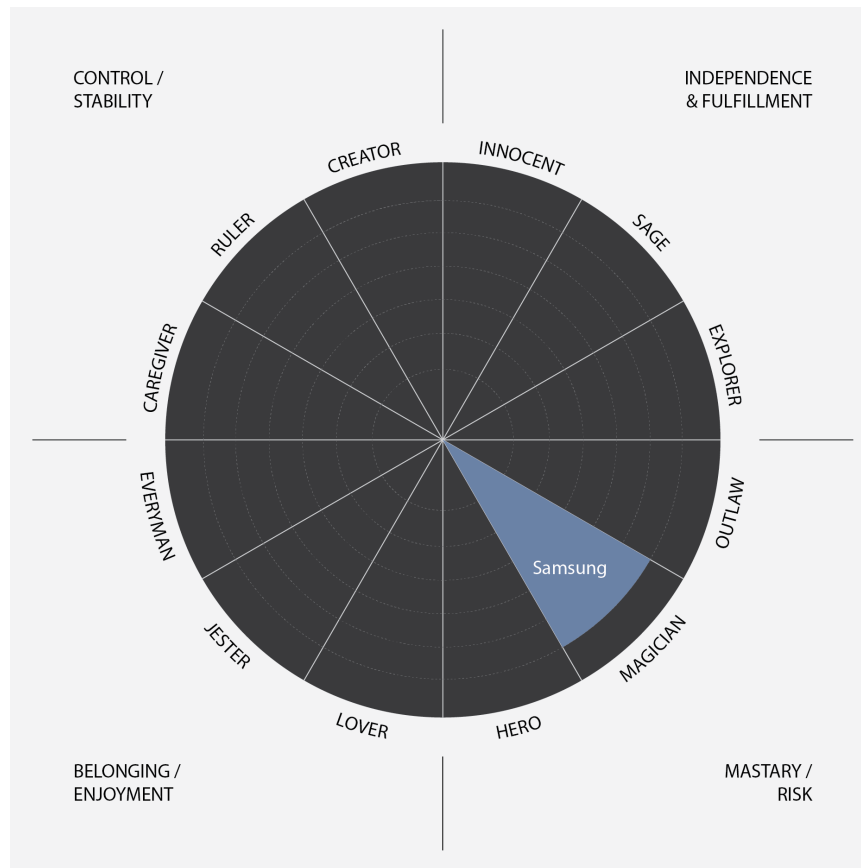


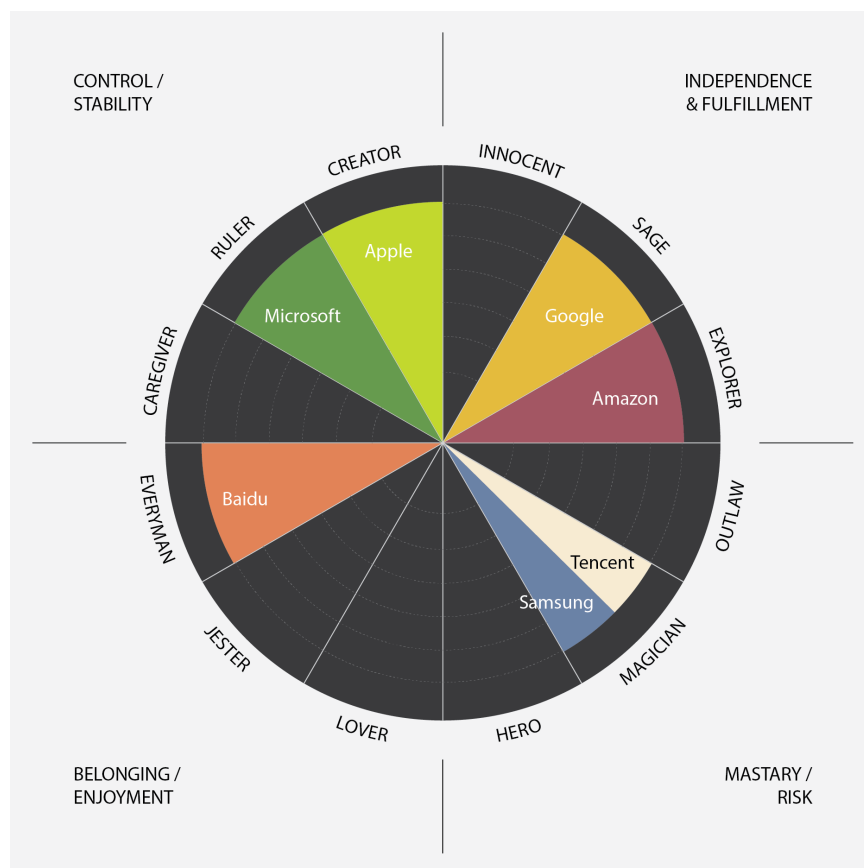
Figure 14: Samsung's brand archetype

### 4.2.2 Cultural Differences in Brand Archetype

In branding, culture is one of the factors that affect how customers perceive the brand personality. It influences the context of brand and experience with the users. Culture, as an environmental characteristic that influence the process from perceiving the value of the brand to making a buying decision (Sung and Tinkham 2005). In this research, 7 examples of tech brands showed that each tech company has their own archetype based on their marketing strategy and company vision. To investigate the pattern between brands in similar cultural boundary and also compare the difference between western brands and Asian brands, I positioned the result of each brand archetype in one diagram.



In *Figure 15*, 12 archetypes are categorized into 4 main scopes: control/stability, independence & fulfillment, belonging & enjoyment, and mastery/risk. In each category, there are 3 archetypes that are grouped up based on the common ground of characteristic. Control/stability represents the characteristic of managing the market from the managerial level, to take a control of market and take care of consumers. Caregiver, ruler, and creator are in this category. Independence & fulfillment focuses on self-improvement. The brands in this category are likely to invest in technology that is future oriented and gives self-satisfaction by learning. They help users to understand the world and be independent. Innocent, explorer and sage are in this category. Belonging & enjoyment takes the joy and daily story as the most essential elements of human life. Brands in this category give comforts to customers and construct the world with more love. Lover, jester, and everyman are in this category. Lastly, risk/mastery shows courage to transform conventional customs. Brands in this category are willing to take risk to break the rules and construct their own regulation. Magician, outlaw, and hero are the archetypes in this category.



*Figure 15: 7 tech brand's brand archetypes*

Figure 16 shows that 7 brands investigated in this research paper have clustered themselves into two big groups. Group A is on the upper half of the diagram, while group B is positioned on the bottom half of the diagram. Group A ranges in the field of control/stability and independence & fulfillment. Group B covers the area of belonging/enjoyment and mastery/risk. The brands in group A are Microsoft, Apple, Google, and Amazon. All four Western tech brands introduced in this research paper are in this group.

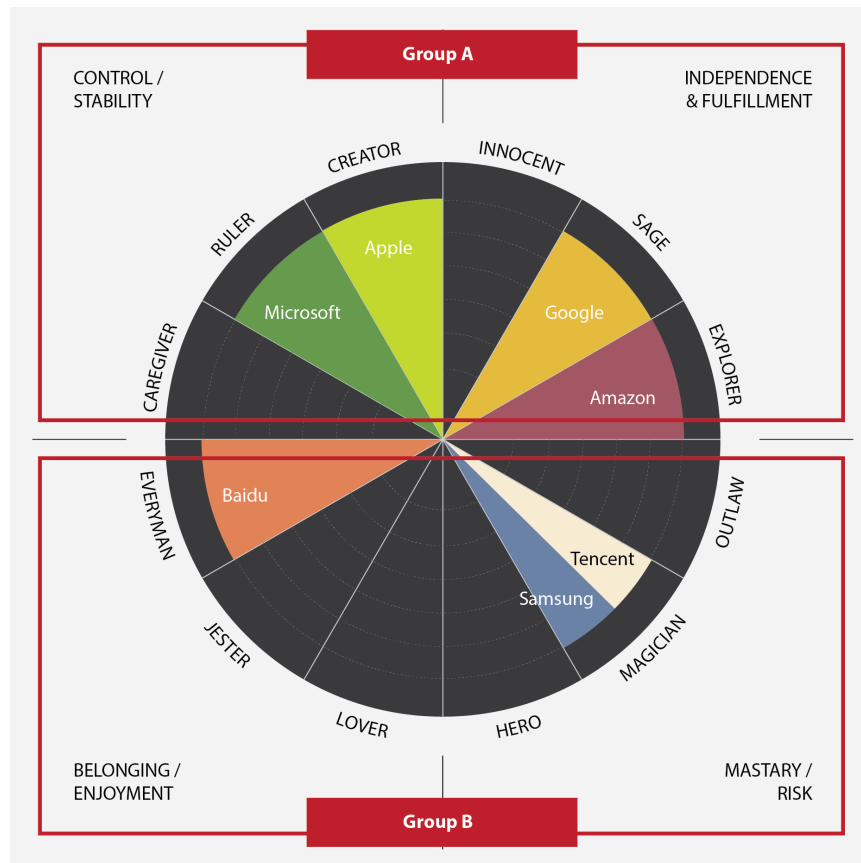


Figure 16: 7 tech brands' brand archetypes (by group)

The result is showing surprisingly clear patterns between brand archetypes of Western brands and Asian brands. Western brands, or group A have a tendency to pursue self-improvement, independent, and value daily enjoyment. Western brands give more freedom to users and value individual uniqueness. Asian brands, or group B on the other hands are more group oriented and take a control on this group in top down level. Asian brands are willing to take risks to break rules and build their own. This is to gain more authority towards the users and make them feel secured in their new ecosystem.

It is notable that Western brands and Asian brands clustered themselves in the diagram based on their origins. By investigating the clusters, we can identify common characteristic Western brands share each other and Asian brands share each other. Seeing from the result, it is apparent that brands from similar cultural background share common range of brand archetypes. Taking a consideration that brand personalities are influenced by cultural background, it's proven in this paper that tech companies imbed cultural spirit in their brand archetypes. The hypothesis "Western tech brands' brand archetypes will show a pattern that contrasts from Asian tech brands' brand archetypes based on the different aspects that Western and Asian cultures have" is proven through case analogy.

# 5. CONCLUSION

## 5.1 Finding and Managerial Implications

The goal of this research was to answer three research questions regarding brand storytelling. In the second chapter, importance of storytelling in branding was discussed based on the researches about brand storytelling. Because brand storytelling embodies brand value, it is becoming an important communication tool in branding. If the brand and consumers find a spiritual connection through storytelling, customers build a credible relationship with the brand and the brand becomes iconic. I then looked into traditional storytelling techniques and the development process of brand storytelling. In the storytelling development process, company first defines the core value, which then turns into a brand personality. According to Aaker (1997), brand personality is a “human characteristics associated with brand” and consumers look for their self-image from brand personality. Brand personality is formed from products related factors, but also from external factors such as consumers’ past experience, CEO’s name value, and cultures (Sung and Tinkham 2005). This implies brands represent cultural meanings (Sung and Tinkham 2005).

As the several research papers have implicated, culture is one of the factors that influence the brand personality. This finding triggered the third research question, “How do Western and Asian tech brand archetypes different in cultural context?” To explore more about brand personality, I referred to Carl Jung’s 12-archetype model which later developed by Pearson (2002) to frame brand personality into 12 specific archetypes with distinctive characteristics. From the list of 20 most valuable tech brands in 2015, 7 tech brands – 4 from the Western and 3 from Asia – were finally selected through the survey. Apple, Google, Microsoft, and Amazon are the Western brands, and Tencent, Baidu, and Samsung are the Asian brands that were chosen. These brands were investigated to define their brand archetypes. To answer the third research question, I placed the 7 brands’ archetypes into a archetype matrix to visualize the result and find the relationship between brands’ archetype. The result was surprisingly clear. The result indicated that the Western brands had an opposite brand personality from

Asian brands' brand personality. While 4 Western brands showed personality traits of control and independence, Asian brands showed belonging and mastery.

This finding explains that there is a cultural influence in brand archetypes. As Sung and Tinkham (2005) mentioned, brand personality shows "culture-specific difference" between brands that have different cultural value especially between Western and East Asian cultures. The result of the multiple case analysis of world most valued tech brands supports the hypothesis on the relationship between brand archetypes and cultural factors. Although the cultural aspect of Western and Asia cannot be divided into two exact opposite cultures, the big statistical samples fall in a spectrum. According to the findings, Western tech brands' archetype reflected individual cultures, horizontal social structure, challenging directly, and expressive culture. Asian brands' archetypes reflected collective culture, vertical social hierarchies, and passive in expressing opinions.

The finding of this study yields valuable managerial implications. When tech brand expand their market from home country to countries with different culture, brand managers should consider how to adapt its brand archetype into new market environment. Coming back to the example I used in introduction, I can apply the main finding of this research to my experience of watching students arguing over Apple vs. Samsung. Brand archetype drives the motivation of individual and facilitates customer's reaction towards certain brands. Simply, it is why certain customers feel a specific brand more attractive over other similar brands. Majority number of students in Esade aims to become entrepreneurs after the master's degree. They pursue a life as innovators and game changers. This perfectly matches the Apple's brand archetype as "creator". On the other hand, "magician" might seem relatively a boring character to them if we consider the dynamics Apple has in the industry. It could have been an opposite situation if this argument about Apple vs. Samsung happen to be placed in one of the Asian institute or if it was a class with different major. The main point is that users see the brands based on their own motivation and experience which all are in the boundary of cultural influences. Therefore, a brand should consider the cultural context when the brand develops an archetype and a brand storytelling so that the brand can emotionally connect with target customers in a powerful way.

## **5.2 Limitation and Suggestion for Future Research**

As with all research, this study has several limitations that should be considered. First, this study relied on a limited number of brand sample size. Further research with bigger sample size is needed to test a generalizability of the research result. The size of survey respondents could also be larger than it was in this research. Moreover, the demographic (e.g. nationality and the age) of the respondents should be also considered in next research.

Although the Jung's archetype model is used to identify the archetypes of 7 tech brands, the objectification of the analysis process is in a question mark. If possible, quantitative measurement or a measurable matrix could be used for the future research. The quantitative criteria of identifying brand archetype might examine the direct impact of cultural factors as well as quantitative relationships between different brand archetypes. For example, there could be a number of indicators that measures the cultural context, or that measures the degree of brand archetypes.

By developing further, the research topic and finding can enhance the understanding of consumers and brands' emotional communication, and contribute to the global marketing strategy on brand archetype attributes across cultures.

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